

THE POWER *of* SPEECH

Edwin Gordon Lawrence



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THE POWER OF SPEECH

THE
POWER OF SPEECH
AND HOW TO ACQUIRE IT

A COMPREHENSIVE SYSTEM

OF

VOCAL EXPRESSION

CONSISTING OF THOROUGH AND PRACTICAL INSTRUCTION
IN THE USE AND MANAGEMENT OF

THE SPEAKING VOICE

EMBRACING DEEP BREATHING, ARTICULATION, MODULATION, EMPHASIS
AND DELIVERY; VOCAL COLORING, INTERPRETATION OF THE
WRITTEN WORD, THE POWER OF CONVEYING
THOUGHT BY MEANS OF VOCAL EX-
PRESSION, AND THE PRIN-
CIPLES OF

ORATORY AND DRAMATIC ART

DESIGNED FOR THE USE OF LAWYERS, CLERGYMEN, ACTORS, STATESMEN,
TEACHERS, LECTURERS, AND ALL WHO USE THE VOICE FOR
PUBLIC SPEAKING IN ANY FORM, AND PARTICULARLY
ADAPTED TO THE USE OF SCHOOLS AND
COLLEGES

By EDWIN GORDON LAWRENCE

Teacher of Oratory and Dramatic Art

HINDS, NOBLE & ELDREDGE, PUBLISHERS

31-33-35 WEST 15TH STREET, NEW YORK CITY

A.240592

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The Plimpton Press Norwood Mass. U.S.A.

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INTRODUCTION

THAT American voices are harsh, nasal, and devoid of beauty is such an oft told tale that I almost fear to repeat it, and yet of so much importance do I deem the subject that I risk the danger of being thought monotonous by referring to the causes and suggesting remedies for the removal of these defects.

What voices lack most of all, as a rule, is expression; and, of course, without expression we have nothing, considering that expression is to all things the life which gives them being. The great philosophical orator and educator, Victor Cousin, has given us these beautiful words of wisdom: "The great law that governs all others is expression. Every work of art that does not express an idea signifies nothing; in addressing itself to such or such a sense, it must penetrate to the mind, to the soul, and bear thither a thought, a sentiment capable of touching or elevating it." This expresses my views exactly in reference to

the duty of the speaker in producing voice. He should produce tones that represent ideas — he should explain by the tones of the voice the meaning of the words spoken. If he fails to do this, he merely utters words instead of speaking thoughts. If expression is necessary in arts such as painting, sculpture, and music, how essential must it then be in that greatest of all arts — speech. I trust my reader will not immediately take issue with me and exclaim that speech is not an art — that it is natural — for I believe if he will hear me with patience until the end, he will agree with me that speech is an art, and not only that it is an art, but that it is *the* art of the fine arts.

It must be remembered that the writer alone is responsible for this work, that the opinions are only those of one man and may differ materially from those of many other men, but nothing is set down except after painstaking investigation and research extending over an active professional experience, in the classroom and on the platform and stage, of over thirty years, and that his instructions regarding the production and control of breath, voice, and speech have been carefully

tested during that time, in many a class and upon many a platform.

The aim of the author is to show not only that all may possess a pleasing and expressive speaking voice, but also how it may be obtained. With this idea in view many specific exercises are given instead of general rules, for remedying vocal defects.

With these few introductory remarks I hopefully send my little work into the world to speak for itself.

EDWIN G. LAWRENCE.

June 8, 1909

BREATH

THE POWER OF SPEECH

BREATH

BREATH, in the speaking sense, is exhaled air. It is air before passing into the lungs, but becomes breath after passing through them. In passing through the larynx the breath, if it acts upon the vocal cords, produces voice; but if not, it merely produces a whisper. Voice is vocalized breath; the whisper is articulated breath. Speech may be produced without voice, but neither voice nor speech can be produced without breath. When speech is not vocalized it is whisper; when vocalized, voice. Speech can therefore be either articulated breath or articulated voice. The whisper cannot be modulated; the voice can.

There are three forms of breathing: *Effusive*, *Expulsive*, and *Explosive*.

Effusive breathing is merely allowing the breath to escape into the air. This form produces the smoothest and softest tones of voice, but the sound may be either light or heavy.

Expulsive breathing is pushing the breath into the air.

Explosive breathing is shooting the breath into the air.

It certainly seems strange that the human being needs to be taught how to breathe, and yet it is generally the case with adults, and always so with those who desire to use the voice for public speaking. Some breathe properly when merely prolonging animal life, but as soon as a voluntary action of the breathing muscles is undertaken, an utter collapse of the system of breathing occurs. This often brings on what is commonly called speaker's sore throat, and is the cause of stammering and other forms of defective speech. Involuntary breathing is necessary to life; voluntary breathing produces voice. It is essential that all the muscles which aid in the proper production of breath should be employed, and not a part of them acting merely on a portion of the lungs.

THE ORGANS OF BREATHE

The lungs are the organs of respiration. They are two in number: the right and the left. The former possesses three lobes or divisions, and the

latter two. The lungs are shaped like a pear, larger at the bottom than at the top, the lower lobes holding two thirds of the air that the lungs are capable of containing. Many persons breathe by merely using the upper lobes of the lungs, and in doing so employ only the pectoral, costal, and intercostal muscles, thus inflating only about one third of their lung capacity, consequently having a scanty supply of breath, a limited amount of sound, and very little control over the voice. By employing the abdominal muscles and diaphragm we not only inflate the upper lobes of the lungs but the lower as well, and by so doing we make use of all the vocal power that nature has given us, and we gain that perfect control over the voice which enables us to produce any tone at will.

THE BREATHING MUSCLES

The muscles used in producing and controlling breath are the *Pectoral* (or muscles of the upper chest); *Costal* (or muscles over the ribs); *Intercostal* (or muscles between the ribs); *Dorsal* (or muscles of the back); *Abdominal* (or muscles of the stomach); and the *Diaphragm*.

THE ABDOMINAL MUSCLES

These muscles are several in number, situated on the sides and front of the abdomen, below and in front of the diaphragm upon which they act. As the abdominal muscles control the action of the diaphragm (which is the most important of all the muscles used in governing breath), it stands to reason that if you master the abdominal muscles you control the diaphragm and thus gain the power of regulating the voice; as the voice can only be of the same character and volume as the breath. For instance: If effusive breath is produced it can be converted only into effusive voice, and by no manner of means can it be formed into either expulsive or explosive voice. Like begets like all through the physical and psychological production of voice from the foundation to the apex; and the one means of controlling the physical mechanism is mastery of the diaphragm, which is the lever that turns on and shuts off the power which moves the vocal machinery.

The abdominal muscles move outward and inward, causing the diaphragm to fall and rise.

The outward action of the abdominal muscles flattens and draws down the diaphragm, in this manner enlarging the air chamber and allowing the lungs to fill with air. The inward action of the abdominal muscles causes the diaphragm to arch and rise, press against the lower lobes of the lungs and force out the breath. The breathing mechanism is like unto a pair of bellows, expanding as the air is drawn in and contracting as the breath is forced out.

THE DIAPHRAGM

The diaphragm is a powerful muscle which extends clear across the body from the lower ribs in front to the spinal column in the back. It separates the chest from the abdomen, forming the floor of the former cavity and the roof of the latter. It is arched, being convex toward the chest and concave toward the abdomen. The lungs rest upon it, the diaphragm being the only one of the breathing muscles that comes directly in contact with the lungs.

When I speak of an inward movement of the abdominal muscles I mean that they should be held tense and allowed to go in only far enough

to take hold of the diaphragm and support it in its upward passage. The abdominal muscles should not be, at any time, in a flabby state, but should always be vitalized and thus enabled to hold up the diaphragm. Just above the waist the speaker should feel as if a belt encircled him, and when he inhales he should press outward as if determined to burst the belt, and when exhaling he should feel as though the belt were tightening all the time he exhaled. In this way the diaphragm will be properly supported and the voice thoroughly controlled.

Breathing should be sub-conscious when speaking, and no thought given to muscular effort.

BREATHING EXERCISES

First Exercise. — Close the mouth, draw a full breath into the lungs, through the nose, expand all around the lower portion of the chest, thus filling the lungs from top to bottom, and hold the diaphragm firmly. Now open the mouth, draw in the abdominal muscles slowly, raise the diaphragm and allow the breath to pass through the mouth into the air. This action produces the *Effusive* form of breathing.

Second Exercise. — Inhale as before, then push the breath into the air by a strong and steady inward and upward pressure of the abdominal muscles and diaphragm. This action produces the *Expulsive* form of breathing.

Third Exercise. — Inhale as before, then shoot the breath into the air by a quick inward and upward stroke of the abdominal muscles and diaphragm. This action produces the *Explosive* form of breathing.

In these three exercises no voice or speech should be produced. In the effusive form the breath should be allowed to escape into the air; in the expulsive form it should be pushed into the air; and in the explosive form shot into the air. In all three cases the air should be drawn into the lungs through the nose and exhaled through the mouth.

Fourth Exercise. — Inhale as in the other exercises, then exhale the breath like a drawn-out sigh, whispering the sound of *ah*.

Fifth Exercise. — Again inhale, then push out the whispered sound of *ah*, as though panting. ✓

Sixth Exercise. — Fill the lungs as before,

then shoot out the whispered sound of *ah*, producing a sound similar to an aspirated cough.

In the fourth, fifth, and sixth exercises produce the whispered sound but not a particle of voice.

WHISPER

WHISPER

THE whisper is the softest form of speech. Great benefit may be derived from careful practice on whispered sounds and words, but the most watchful diligence is necessary in order that every sound may be brought on the lips and not allowed to lodge in the throat. More breath is necessary to produce the whisper than is required to form voice, and greater care must be exercised in articulating every sound in order that it may have carrying power, consequently practicing on the whisper will strengthen the breathing muscles and improve the articulation. The three forms of breathing are employed while whispering just the same as when the full vocalized tones are produced.

EXERCISES IN WHISPER

Effusive

Now o'er the one half world
Nature seems dead and wicked dreams abuse
The curtained sleep; witchcraft celebrates

Pale Hecate's offerings, and withered murder,
Alarmed by his sentinel, the wolf,
Whose howl 's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, toward his design
Moves like a ghost.

Expulsive

Angels and ministers of grace defend us! —
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee. I'll call thee Hamlet,
King, father, royal Dane: O, answer me!

Explosive

I see you stand like greyhounds in the slips,
Straining upon the start. The game 's afoot:
Follow your spirit, and upon this charge
Cry — God for Harry, England, and Saint George!

VOICE

VOICE

VOICE is vocalized breath. It is produced by the breath acting on the vocal cords and causing them to vibrate.

THE LARYNX

The larynx (commonly known as Adam's Apple) is the organ of sound in the human being, and is placed at the upper end of the trachea or air tube. It is the box which contains the vocal cords, and by its position regulates the tension of the cords, and in this manner assists in controlling the pitch of the voice. The larynx should act merely as a channel through which the sound passes, and on no account should an effort be made to control the voice by opening and closing the larynx. It should remain open as long as sound is being produced (in fact the larynx should only be closed when the person is in the act of swallowing), and the form and force of the voice should be governed by the action of the breathing muscles only.

DIVISIONS OF THE SPEAKING VOICE

There are three divisions of the speaking voice, called the medium register, lower register, and upper register.

The *medium register* consists of all tones where the resonance of the sound is in the pharynx (that part of the throat between the soft palate and the larynx), and is used when giving expression, in an ordinary manner, to ordinary thoughts.

The *upper register* consists of all tones where the resonance of the sound is placed in the cavity of the head, and is used in expressing joy, terror, alarm, rage, exultation, invective, threat, eagerness, stirring description, excitement, or lively narration. Brisk, gay, joyous emotions are expressed by using the tones of this register.

The *lower register* consists of all tones where the resonance of the sound is in the cavity of the chest, and is used in giving expression to deep-seated feeling and intense passion. Reverence, grief, hate, horror, remorse, all that is sad and solemn, suppressed rage and brooding thought, bring into play the tones of this register.

The position of the larynx, which governs the tension of the vocal cords, and the distinctive chamber where the resonance of the voice is placed, regulate the *pitch*. The tones are raised or lowered by increasing or decreasing the tension of the cords. As the larynx is raised the tension of the vocal cords is increased and the vibrations quickened, and as the number of vibrations increases the pitch of the voice is raised, consequently when the larynx is lowered the tension of the vocal cords is decreased and the pitch of the voice is lowered.

For ages singers and speakers have spoken of chest tones and head tones, and many persons believe that tones come from the chest and head, whereas all vocal tones are produced in the larynx. No voice comes from the chest or head, as is erroneously supposed.

The speaking voice, as we have said, possesses three registers — the middle, the lower and the upper; but all voice, no matter what the pitch, can only be produced in the larynx. The resonance or vibration of the tones, however, is placed in the pharynx, chest and head; and from this cause, no doubt, the tones have been misnamed throat, chest, and head tones.

Vocal tones consist of body and spirit — the former being placed on the lips in the form of sounds or words, and the latter in the different cavities of the pharynx, chest, and head as resonance; and it is the placing of the resonance in a particular cavity, and the degree of tension of the vocal cords, that modulate the pitch of the voice. One should breathe the same whether speaking or singing; but as soon as voice is produced there is a great difference between the two forms of voice; one of the principal differences being that the speaking voice changes on the tone, and the singing voice between the tones.

CULTIVATION OF THE VOICE

The voice should be cultivated on the middle register first, and then on the lower and upper registers; care being taken at all times not to overtax the voice, particularly the vocal cords, as irreparable injury will result from an abuse of the vocal mechanism. If this advice is followed, the voice may be cultivated during childhood, youth, and maturity, but the greatest care should be taken not to overwork or strain the voice of children of either sex during the period

of puberty. The exercises must, however, at this time be mild in character, of short periods, and mainly on the middle register. Gentleness must be applied to all work given the voice when it is in the state of transition.

THE WHISPER AS AN EXERCISE

The whisper, although it is not voice, is undoubtedly a valuable exercise for vocal improvement if properly produced; but if not mastered under the direction of a teacher, is liable to do much injury to the larynx. The whisper, as I have said, is not voice — but it is speech. It is not voice because it is made of unvoiced breath, while voice is voiced breath; but it is speech because it is articulated — speech being formed of either breath or voice that is articulated. The whisper cannot be modulated, while the voice, of course, can be modulated.

VOCAL EXERCISES

First Exercise. — Use the sound of *oo* as in *koo*, breathe the same as when, in the preceding exercise, you merely produced breath, and convert the breath into sound, continuing it as long

as you conveniently can at one breath, pitching the voice on the medium register, which is the ordinary tone used in unimpassioned conversation. Repeat the sound of *oo*, using the expulsive form of breath; and repeat again using the explosive form. After practicing on the medium register, lower the voice to its lowest pitch (without forcing) and repeat the exercise, using the three forms of breath, on the lower register. Then raise the voice to its highest pitch (without forcing) and repeat the exercise on the upper register.

Be most careful not to strain the vocal cords when practicing on the extreme tones of the voice, and only attempt to produce such sounds as come readily. The voice must be coaxed and not forced, and unless this advice is strictly followed serious injury will result to the vocal organs. While all vocal sound is produced in the larynx it must not be held there, but should be allowed to come freely into the air. Avoid mouthing; do not hold the sound back in the mouth, but bring it as far forward as possible, molding the sound into the desired shape by means of the lips.

Second Exercise. — Use the sound of *ah*,

producing it on the medium register, effusive form of breath, then the expulsive and explosive forms; repeating the exercise on the lower and upper registers. Be sure to inflate the lungs fully before each sound, and support the voice firmly from the diaphragm.

Third Exercise. — Practice on the vowels, *a e i o u*, in the same manner as in the preceding exercises, inflating the lungs before each sound, and being careful that the voice is properly supported.

In case the sound should be throaty or of a rasping nature, hum the sound of *m*, and when it has been brought nicely forward glide into the desired sound.

Fourth Exercise. — Form a continuous flow of voice into the three sounds; thus, *oo-ah-a oo-ah-e, oo-ah-i, oo-ah-o, oo-ah-u*.

You will find that *oo* has a decided tendency to open the throat, and while the throat is open hold the organ of voice (the larynx) in the same position, change the formation of the organs of articu-

lation and produce the sound of *ah*; retain the larynx and throat open, change the formation of the organs of articulation and produce the vowel *a*; thus, *oo-ah-a*. Continue in the same manner till you have practiced on the five vowels in conjunction with the *oo* and *ah* sounds. This exercise should be practiced on the three registers but only with the effusive form of breathing. It will be found a very important and helpful exercise in opening the throat and bringing the sounds on the lips. The organs of articulation are the soft and hard palate, the tongue, teeth, and lips, the latter being of the greatest importance in molding and forming the sounds which are articulated into words. Failure to move the lips properly is responsible for the mumbling of many sounds, consequently too much care cannot be observed, while practicing, to have the lips properly molded, the sounds formed there, and sent into the air full of vitality. This is one means of coloring the voice and making it convey the idea by means of expression.

SPEECH

SPEECH

SPEECH is articulated sound, and is produced by the action of the soft and hard palate, tongue, teeth, and lips on the breath, or voice, after it leaves the larynx and before reaching the air.

In order to possess a pleasing and expressive speech one must breathe properly, produce voice correctly, articulate clearly and modulate expressively, and most vocal defects will be found to arise from a failure to observe these rules.

NASAL TONES

American voices are criticised for being nasal. Now what is a nasal voice? Is it a voice that is forced through the nose? Not at all. It is nasal because the resonance is not allowed to pass through the head cavity into the air. The failure to allow the voice to pass through the nasal cavity is brought about through a clogging of the head passages, and it is for this reason that those suffering from catarrh have nasal voices and never

possess good upper registers. In some cases the sound is never allowed to get beyond the pharynx because the soft palate is raised so high as to close effectively the passage into the head, while in other cases the sound is allowed to enter the head but not permitted to leave, the nostrils being contracted and the sound smothered in the head. This causes the most aggravated form of nasal tone. Hold the nose between the thumb and finger, so as to close the organ, and then attempt to speak, and you will see immediately that it is not speaking through the nose that produces the nasal twang, but a failure to do so. The humming exercise is the best means for removing nasal tones from the voice.

HOARSE, GUTTURAL AND RASPING TONES

Some voices are hoarse, guttural, and rasping, caused by the larynx not opening properly. Such tones are not only wearing on the speaker but they are distressing to the listener as well. The only way to overcome them is to get the voice out of the throat on to the lips, and the best exercise is the blended sounds, *oo-ah-a*, etc.

MISUSE OF SOUNDS

Many voices are made unpleasing through a misuse of the sounds; as, drawing out the vowel *o* until it sounds like *aw*, gone being pronounced as though spelled *gawne*; dog as though spelled *dawg*. A common error is to pronounce *u* as *oo* in such words as duke. The termination *sume*, as in *consume* and *presume*, is rarely properly pronounced, being spoken as *soom*. *Dew* and *due* are often wrongly pronounced *doo*; *fur* improperly for *for*; *wuz* for *was*. *G* is often slighted in such words as *going*, *ringing*, *singing*, etc. The letter *h* is also a great sufferer, especially when following the letter *w* as in *when*, *where*, *whisper*, etc. The terminations *ance* and *ence* are often confounded, and the latter frequently uttered like *unce* in such words as *independence*. The sound of *r* is often dragged in where it does not belong, in such words as *sofa*, *idea*, *papa*. How often do we hear such expressions as "He is sitting on the sofer," "Mommer—I'm goin'," "The very idear," etc., indicating a carelessness of speech distressing to the sensitive ear, the remedying of which would be worth any amount of care and labor.

EXERCISES IN PITCH OF VOICE AND
FORM OF BREATHING

EXERCISES IN PITCH OF VOICE AND FORM OF BREATHING

THESE selections are given merely as exercises, and the pitch of voice and form of breathing should be held independent of the sense.

MEDIUM REGISTER

Effusive

Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land!

Expulsive.—Is it come to this? Shall an inferior magistrate, a governor, who holds his whole power of the Roman people, in a Roman province, within sight of Italy, bind, scourge, torture with fire and red-hot plates of iron, and at last put to the infamous death of the cross, a Roman citizen?

Explosive

“Forward the Light Brigade!
Charge for the guns!”

LOWER REGISTER

Effusive

But thou, most awful form!
Risest from forth thy silent sea of pines,
How silently! Around thee and above
Deep is the air and dark, — substantial black, —
An ebon mass: Methinks thou piercest it,
As with a wedge!

Expulsive. — Sink or swim, live or die, survive or perish, I give my hand and heart to this vote! . . . It is my living sentiment, and by the blessing of God it shall be my dying sentiment: — independence now and independence forever.

Explosive. — Now, fire! comrades! fire! up and at them! Fight, men, fight for your wives and your children and your homes. They sweep on us like demons — are at the guns, are on the wall! hand to hand, steel to steel, knife to knife.

UPPER REGISTER

Effusive

Oh! say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars through the perilous
fight,

O'er the ramparts we watched were so gallantly streaming;
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
Oh! say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

Expulsive

Ring out, wild bells, to the wild sky,
The flying clouds, the frosty light;
The year is dying in the night;—
Ring out, wild bells, and let him die.

Explosive

Awake! Awake!
Ring the alarm bell: — Murder and treason! —
Banquo, and Donalbain! Malcom! Awake!

THE SPOKEN WORD

THE SPOKEN WORD

WORDS are vehicles for conveying thought. There are two forms — the written and the spoken. The former depends entirely on the capacity and intelligence of the reader for its interpretation; the latter on the expression of the speaker. The reader interprets for himself; the speaker interprets for the listener. Several persons may read the same matter and form different opinions concerning it, but the matter properly spoken can have only one interpretation — that which is given it by the speaker. If the speaker has a proper understanding of the subject, and a knowledge of expression, he will convey the meaning of the words to the mind of the listener by inflection, emphasis, and the tones of the voice; and if he has not this understanding and knowledge, the matter had better be read individually than spoken, for non-interpretation is better than misinterpretation. Many speakers have an understanding of the subject on which they speak but

no knowledge of the art of expression, consequently they often convey an idea to the mind of the listener that is entirely foreign to their own thought. For instance, an eminent divine announced as his text the following: "And when they arose, they were all dead corpses."* How strange! Did he mean to say that the dead men arose? Not at all. He meant right, but did not express himself properly. He did not intend to tell us that when they arose they found themselves dead men, although that, and no other meaning, could be placed on the words from his interpretation of them. What he meant to say was: "And when they arosé, they were all dead corpses."

Interpreting Thought

This manner of presenting the thought by means of inflection brings to the mind the idea of two groups of men — one group sleeping, and one group dead — and when the one group arose, they saw that those comprising the other group were dead. How are we to express clearly the meaning of this passage? Merely by bringing into contrast or opposition the two words "they"

* II Kings, XIX, 35.

and “arose” with “corpses.” Thus: “And when they arosé, they were all dead corpses.”

Inflection and emphasis are two of the principal means of interpreting thought when it is conveyed by the spoken word. The word that brings out the thought should receive both the emphasis and inflection, the rising inflection conveying the negative idea and the falling the positive; as,

Ye are the light of the world.

A city that is set on a hill cannot be hid.

Neither do men light a candle and put it under a bushel, but on a candlestick; and it giveth light unto all that are in the house.

Also,

Think not I am come to destroy the law, or the prophets; I am not come to destroy, but to fulfil.

Where words are opposed or contrasted they should be emphasized and given opposite inflections as in the following: “I am not come to destroy, but to fulfil.” *Destroy* being the nega-

tived word requires the rising inflection, while *fulfil* is given the falling inflection because it is positive.

Notice how clearly the thought can be brought out in the following passage by the proper use of emphasis and inflection:

"But thou, when thou fastest, *anoint* thine head, and *wash* thy face;

That thou appear not unto *men* to fast, but unto thy *Father* which is in secret; and thy Father which *seeth* in *secret* shall *reward* thee *openly*."

Note what emphasis and inflection will do toward bringing out and enlarging the idea.

"And why take ye thought for raiment? Consider the lilies of the field how they grow; they toil not, neither do they spin.

And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these."

"Consider the lilies of the field *how* they grow," not "how they *grow*."

We are not told to consider how they *grow*, how they plant their roots in the soil, shoot up

through the ground and spread their petals in the air. No, we are told to consider *how* they grow, what great power causes this planting of roots in the soil, shooting up through the ground and spreading of petals in the air. And this vast avenue of thought is opened to the mind of the listener by the simple means of placing emphasis on the word "how."

Note again: "And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these." The emphasis and inflection should not be placed on the word "arrayed," reading the passage in this manner, "Solomon in all his glory was not *arrayed*," because he *was* arrayed, but he was not "arrayed like one of *these*." Consequently, to bring out the thought clearly, we must contrast "Solomon" and "these" as follows: "And yet I say unto you, That even *Solomon* in all his glory was not arrayed like one of *these*."

Emphasis overrules inflection, and therefore if emphasis is placed on the negative word it removes the negative quality and makes the expression of the thought positive; as,

It is claimed I ask remission of punishment. I do *not*. I ask for justice.

Emphasis, however, may be placed on the negated word without destroying its negative quality; as,

“They *toil* not, neither do they *spin*.”

But if I wished to contradict the statement that they toil and spin, I would place the emphasis on the negative words “not” and “neither;” thus,

“They toil *not*, *neither* do they spin,”

thus making the thought positive by giving it the falling inflection.

In speaking we should be governed absolutely by the sense, and always keep in mind that the aim of the speaker should be to interpret the meaning of the words and not merely to utter their form.

Coloring Speech

There are as many colors at the disposal of the speaker as are possessed by the painter, and they are capable of as many and varied uses. By a blending of these colors the meaning of the words is clearly expressed, and the voice carries to the mind of the listener a better understanding of the matter than the words themselves convey. For instance:

“And the lovely Minnehaha
Shuddered as they looked upon her,
Shuddered at the words they uttered,
Lay down on her bed in silence,
Hid her face but made no answer;
Lay there trembling, freezing, burning
At the looks they cast upon her,
At the fearful words they uttered.”

The words when merely spoken express little to an unimaginative mind, but if each significant word is properly conceived by an imaginative speaker, all that he sees by the power of his active mind will be reflected in his voice, and mirrored upon the soul of the listener, who may not possess enough sensibility of his own to see

beyond the words into the idea. And the idea, remember, is everything; words being merely employed as a means of conveying it. The idea is the soul, the words are the body.

Many gaze upon the sky, "fretted with golden fire," and think of it only as an inverted bowl with windows in it to permit the light to pass through and the rain to fall on the earth, but the imaginative gazer pierces the network of the heavens and views the glories of the universe. Horace Mann was blessed with such a vision. Note how he describes the coming of light: "It struck upon all the planets, and waked into existence their myriad capacities of life and joy. As it rebounded from them, and showed their vast orbs all wheeling, circle beyond circle in their stupendous courses, the sons of God shouted for joy. The light sped onward, beyond Sirius, beyond the pole-star, beyond Orion and the Pleiades, and is still spreading onward into the abysses of space."

In order to explain a problem we must thoroughly understand it; in order to describe a picture we must mentally see it; therefore, to state

a thought clearly we must not only use the proper words but must also give those words the expression that conveys the meaning. For instance:

“And the lovely Minnehaha
Shuddered as they looked upon her,
Shuddered at the words they uttered,
Lay down on her bed in silence,
Hid her face but made no answer;
Lay there trembling, freezing, burning
At the looks they cast upon her,
At the fearful words they uttered.”

This passage requires that the reader or speaker should see in his mind's eye the frozen waste of country; the wigwam of Hiawatha; within it, the bed of skins upon which lies the famished form of Minnehaha; and sitting at her side the spectral forms of Bukadawin and Ahkosewin. The Indian maiden must be seen to tremble with fear, shiver with cold, and toss with fever. Seeing all this, and having the voice under control, it will be an easy matter properly to color the words so as to make them clearly express the meaning. It may be asked: How can one stop to behold all these many scenes and characters before

attempting to describe them? No stop is necessary as the whole picture is mirrored upon the mind in an instant. When one is charmed by a beautiful landscape he does not separate the individual objects that make up the scene, for by so doing the entire harmony would be destroyed and the beauty lost, but he takes them all collectively and in this manner forms the instantaneous picture. When gazing on a glorious sunset one does not separate the sun from the clouds, nor note where one color ends and another commences, nor stop to reason that the blending of two colors produces a magnificent third. No, none of these material things is thought of, but the spiritual completeness of the spectacle of the heavens is instantly grasped in its entirety by the mentality of the beholder. Some see only a ball of fire in the western sky, while others behold the glorious orb of day sinking to the horizon and marvel at the immensity of creation. So it is with words — to many, only words; to others, symbols of vast meaning.

In his eulogy of President Garfield, James G. Blaine used the following peroration:

“With wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean’s changing wonders; on its far sails, whitening in the morning light; on its restless waves rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening, arching low to the horizon; on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a farther shore, and felt already upon his wasted brow the breath of the eternal morning.”

This is a fitting and beautiful conclusion to a glorious eulogy, but if spoken carelessly will sound to the listener like so many mere words, words, words. If, however, instead of arresting his thought on the words the speaker permits it to go beyond them, as one gazing not upon but through a pane of glass, the listener pictures: The wan, fevered face tenderly lifted to the cooling breeze; the eyes gazing wistfully upon the constant, yet ever changing, wonders of the mighty ocean; the white sails, tiny because of their distance; the restless waves breaking upon

the shore, and the red clouds of evening arching low to the horizon as the shining pathway of the stars is brought to view by the approach of night. Thus ends the first picture; gaze upon the second. Standing there by the cot of the dying President we imagine that his parting soul, rapt and transported, is permitted to turn from the receding world, that he hears the waves breaking on a farther shore, and feels upon his wasted brow the breath of the eternal morning.

Daniel Webster, standing on the ramparts of Quebec, heard the strains of the national air of England and saw the lines of her soldiers on parade. Was this all he heard and saw? No. His mental vision instantly circled the globe and he beheld the military posts of England dotting the earth, and not merely the one fortress which confronted the material eye. Years later, in the Senate of the United States, he thus recalls the vision:

“A power which has dotted over the surface of the whole globe with her possessions and military posts, whose morning drumbeat, following the sun and keeping company with the hours, circles the earth with one

continuous and unbroken strain of the martial airs of England."

The thought here is paramount, and the words themselves would mean little were it not for the fact that they are lost sight of and the thought bounds instantly into view.

In his speech delivered at the laying of the corner-stone of Bunker Hill monument, Webster said:

"Let it rise till it meet the sun in his coming; let the earliest light of morning gild it, and parting day linger and play on its summit."

Henry Cabot Lodge, quoting this extract in his eloquent speech on the unveiling of Webster's statue in Washington, gave it as his opinion that: "Here the thought is nothing, the style everything." "No one," he said, "can repeat those words and be deaf to their music."

It has been our misfortune, though, to hear many repeat those words who neither heard "their music" nor saw the glorious pictures they were intended to portray. Only the sensitively receptive nature perceives the beauty of the

thought when it is represented by the written word, and the spoken word conveys no more than the written one, unless it be delivered with proper expression and unless it come into being impregnated with life by the imaginative mind of the speaker. When this is done, it makes a speech sound better than it reads; and it is this mental magnetism, making the words vibrate with life, which moves and thrills an audience till it sways at the will of the speaker.

Daniel Webster's definition of an orator is so good that I will give it here: "He is an orator that can make me think as he thinks and feel as he feels." Note how he states it — "think as he thinks." By this he tells us that first the orator's thought must be perceived by the mental sight; it must be seen, then felt; the seeing preceding the feeling just as I stated a moment ago when I said: "His mental vision instantly circled the globe." Yes, he saw all around it — and in place of the one fortress of Quebec, he beheld the many military posts circling the earth.

The Expressive Power of the Voice

The expressive power of the voice is tremendous, and in its marvelous range comprises tones that are divisible into fraction of tones, and thus capable of expressing every emotion which the human being is capable of feeling. It can rise with joy till it pierces the clouds, and sink toward the depths of darkness bringing to the ear of the listener tones expressive of the deepest misery. Of all faculties possessed by man, that of speech is the grandest and the least understood. It is the grandest because of its ability to enable one man to sway the many, and cause them to follow him as guide and leader. No other faculty can do this so well as the voice.

Molding Sound

I have dwelt at considerable length on the "coloring" of sound, and will now consider "molding" it. "Molding sound?" I can fancy my reader thinking this exclamatory question in echo to my remark. Yes, molding sound, and a very important part of speech is the molding of it. Have you never thought that

sound, like metal, is molded? Orville Dewey expressively states it thus: "Every sound should fall from the lips, as a coin drops from the mold, clearly cut and stamped." The lips are the molds which press the sounds into shape, and assist the coloring to enter the words.

Mark the action of the lips when carefully speaking a passage such as —

"Far, vague and dim the mountains swim;
While on Vesuvius' misty brim
With outstretched hands
The gray smoke stands
O'erlooking the volcanic lands."

The Persuasive Power of the Voice

Have you ever noticed the persuasive power of the voice? Read Shakespeare's description of its magic charm:

"This to hear

Would Desdemona seriously incline:
But still the house affairs would draw her thence,
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse: which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart

That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intently. I did consent,
And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffer'd. My story being done,
She gave me for my pains a world of sighs:
She swore, in faith, 'twas strange, 'twas passing strange,
'Twas pitiful, 'twas wondrous pitiful;
She wish'd she had not heard it, yet she wish'd
That heaven had made her such a man; she thank'd me,
And bade me, if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake;
She lov'd me for the dangers I had pass'd,
And I lov'd her that she did pity them."

It was Othello's manner of telling the story of his life, and not the matter, which won Desdemona's heart. She hung on his words, saw the mental pictures he created, followed his every inflection and emotion until her soul blended with his and they became one spiritual being.

The Soothing Power of the Voice

The soothing power of the voice is beautifully expressed by Longfellow in the following lines from "The Day is Done":

“Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night will be filled with music,
And the cares that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away.”

Thus we see there must be a union of the spirit and body of voice in order to produce vocal expression, the commingling of the two elements producing the “spoken word,” and while the imaginative power gives the coloring, we must rely on the mechanical perfection of the action of the vocal organs and parts to do the molding; therefore, before attempting to color the words, master the art of diaphragmatic breathing (for breathing has become an art); then the technique of speech, consisting of articulation, modulation, emphasis, and delivery; and finally work to gain the faculty of injecting the spirit into the words by giving them the requisite color to bring out the thought.

“What a piece of work is man! how noble in reason!

how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god!"

Speech I consider one of the fine arts because of its immense power to better the condition of man by appealing to his spirituality and awakening his sensibilities. William Henry Channing said:

"There is no art so divine as that of reaching and quickening other minds."

Therefore as speech possesses this divinity more than any other art, and instantly reaches and quickens the mind that otherwise would remain dormant, I feel justified in styling it *the* art of the fine arts.

"Speech is a glorious gift — the electric chain
Through which the lightning of intelligence
Transmits its flashes, when the kindling brain
Would make its visions palpable to sense."

RULES OF EXPRESSION

RULES OF EXPRESSION

THE principal divisions of expression are Articulation, Modulation, Emphasis, and Delivery, for from these four rules all others arise and on them depend. They include *Pitch*, *Time*, *Force*, *Melody*, *Quality*, and *Inflection*.

ARTICULATION

Articulation is speaking clearly every member of the series of sounds that are united to form words; as, *ar-tic-u-la-tion*, not *ar-tic-la-tion*. The organs of articulation are the soft and hard palate, the tongue, teeth, and lips.

To articulate is to join properly all the different parts that are necessary to complete the whole. To articulate a skeleton every bone must be in its proper place in order to reproduce the framework of the animal form. To articulate a word, every sound must be distinctly produced and accurately placed. In order to articulate clearly, you must speak on the lips and not back in the

mouth. The sounds must be brought into the air and not allowed to lose their carrying power through meeting with opposition in the throat or mouth. For example: *Vir-gin-i-a* not *Vir-gin-ye-r*; also, *Con-sti-tu-tion* not *Con-ster-too-shun*.

MODULATION

Modulation is changing the pitch and inflection of the voice; as, (upper register) All honor to our heroes who survive; (lower register) all reverence for those who have fallen; (upper register) all praise to their gallant leader; (medium register) all thanks unto (lower register) God (medium register) who gave us the victory.

In this example "All honor to our heroes who survive" is spoken on the upper register because it is an expression of joy; "all reverence for those who have fallen" on the lower register in order to bring out the expression of reverence; "all praise to their gallant leader" on the upper register because it is spoken in a tone of rejoicing; "and all thanks unto" on the medium register in order to show a decided contrast with the reverential tone of the lower register in which the word "God" is spoken; and for the same

reason "who gave us the victory" is given on the medium register.

Example of Modulation

And then the music broke with a bitter cry, as though some heart had burst, and the trembling cords were heavy with tears — now pitiful and low, like the quiet sobbing of a little child, and now terrible and stern, like the deep moaning of a strong man in his agony, and then it rose once more up through the star-lit temple of the night, cleaving the silence with a note so sweet, so pure, so full, so glorious with triumph over conquered pain that I felt as if my very soul were beating against its prison bars.

EMPHASIS

Emphasis, as generally defined, is speaking louder on certain words than on others. This, however, is not sufficiently comprehensive, as many significant and important words are spoken with less volume of voice than the unimportant ones that surround them. I define emphasis as being any special impressiveness that arrests the attention of the listener; as,

Anon, good nurse! (Spoken aloud.)

Sweet Montague, be true. (Almost whispered.)

The latter portion is emphatic, made so by the intensity of the tone, not by the volume of voice. It is expression, then, not alone loudness of voice, that constitutes emphasis. Again,

Deep into that darkness peering, long I stood there, wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before.

I would dwell on the word "long," speak "wondering" in a tone of wonder, "fearing" in one of fear, and "doubting" in one of doubt. This distinctive coloring I should term emphasis in its broadest sense. Emphasis consists of a combination of pitch, force, and time; and is really *expression* concentrated on a syllable, word, or phrase.

There are four rules of Emphasis.

First. — Words and phrases that are significant or important; as,

Then, *patriotism* is eloquent; then, *self-devotion* is eloquent.

Second. — Words and phrases that contrast or point out a difference; as,

I come to *bury* Caesar, not to *praise* him.

Third. — The repetition of an emphatic word or phrase requires an increased force of utterance; as,

We must *fight*; I repeat it, sir, we must FIGHT!

Fourth. — A succession of important words or phrases requires a gradual increase of emphatic force; as,

The costly ornaments and studied contrivances of speech, shock and disgust men when *their own lives*, and the FATE OF THEIR WIVES, THEIR CHILDREN, and THEIR COUNTRY, hang on the decision of the hour.

Examples of Emphasis

FIRST RULE

When public bodies are to be addressed on momentous occasions.

Like the Colosseum and the Parthenon, they will be destined to a mournful, a melancholy immortality.

Let us trust to the virtue and the intelligence of the people, and to the efficacy of religious obligation.

These are the implements of war and subjugation. the last "arguments" to which kings resort.

SECOND RULE

I said an elder soldier, not a better.

They are meant for us; they can be meant for no other.

I know not what course others may take; but as for me, give me liberty or give me death.

At the present moment I can see only one question in the State, the question of reform; only two parties — the friends of the bill and its enemies.

THIRD RULE

This, this is eloquence.

If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — never, never, never!

No, sir! no sir! a thousand times no!

But on they come; and on, and on, till we see their faces and hear their yells.

FOURTH RULE

They reel, they waver, their colors are going! They break, they break! They retreat, they retreat! The charge is repulsed, the battle is won!

If ye are brutes, then stand here like fat oxen waiting for the butcher's knife: if ye are men, follow me! strike down yon guard, gain the mountain passes; and there do bloody work, as did your sires at Old Thermopylæ.

STRESS

Stress is used for the same purpose as emphasis, but it is placed on a *sound*, whereas emphasis is placed on a *word*. The sound on which stress is placed must be a vowel. There are six forms of stress:

Initial stress, represented by this ▷, is where the emphasis is placed on the radical or initial part of the sound. It is expressive of positive command, determination, and explicit communication; as,

Bring me the captive now!
Ha! bind him on his back!
Look! as Prometheus in my picture here!

Final stress, represented by this \triangleleft , is where the emphasis is placed on the final or vanishing part of the sound. It is expressive principally of annoyance; as,

I said no! do you not understand?

Middle stress, represented by this sign \diamond , is where the emphasis is placed on the middle part of the sound and is expressive of reverence, sublimity, and solemnity; as,

Rise, oh, ever rise,
Rise like a cloud of incense from the earth!


Compound stress, represented by this sign \bowtie , is where the emphasis is placed on both the initial and final part of the sound and is expressive of astonishment, surprise, sarcasm, and contempt; as,

And dars't thou then,
To beard the lion in his den,
The Douglas in his hall?

Thorough stress, represented by this sign \square , is where the emphasis is the same all through

the sound and is expressive of defiance, triumph, and rapture; as,

The charge is repulsed, the battle is won!

Tremulous stress, represented by this sign , is where the emphasis is intermittent and expressive of sorrow, feebleness, and extreme tenderness; as,

Dead! they are dead and gone.

DELIVERY

Delivery is the most important of the four rules of Expression, as it embraces them all. To possess a good delivery you must articulate clearly, modulate and emphasize properly, have thorough control of the voice, muscles of the face, and movements of the body; in fact, delivery is the finished product of voice and action.

Examples of Delivery

When public bodies are to be addressed on *momentous* occasions, when *great* interests are at stake, and *strong* passions excited, nothing is valuable in speech

— further than it is connected with *high intellectual* and *moral* endowments. *Clearness*, *force*, and *earnestness* are the qualities which produce conviction.

True eloquence, indeed, does not consist in speech. It must exist in the *man*, in the *subject*, and in the *occasion*. . . .

Then, *patriotism* is eloquent; then, *self-devotion* is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man *onward*, right *onward* to his object — *this*, *this* is eloquence; or rather it is something *greater* and *higher* than *all* eloquence — it is action, noble, sublime, God-like action.

The principles of self-defence, which pervade all animated nature, and act towards life the same part that is performed by the external mechanism of the eye towards the delicate sense of vision — affording it on the approach of danger, at the same time, warning and protection — do not require that action shall be withheld till it can be of no avail. When the rattlesnake gives warning of his fatal purpose, the wary traveler waits not for the poisonous blow, but plants upon his head his armed heel, and crushes out at once “his venom and his strength.” When the hunter hears

the rustling in the jungle, and beholds the large green eyes of the spotted tiger glaring upon him, he waits not for the deadly spring, but sends at once through the brain of his crouching enemy the swift and leaden death.

If war was declared against your country by an insulting foe, would you wait till your sleeping cities were wakened by the terrible music of the bursting bomb? till your green fields were trampled by the hoofs of the invader, and made red with the blood of your brethren? *No!* you would send forth your fleets and armies; you would unloose upon the broad ocean your keen falcons; and the thunder of your guns would arouse stern echoes along the hostile coast.

INFLECTION

INFLECTION

THERE are but two inflections to the speaking voice, the rising and the falling, but there are degrees of inflection that materially qualify the expression in accordance with the degree of inflection that is used; for instance, a decided rising inflection is given a direct question; as,

Is the man guilty?

while a very slight rising inflection is given the simple negative; as,

The man is not guilty.

The two inflections (rising and falling) can be used on the three registers, or divisions of the speaking voice, and the student must be careful not to confuse pitch and inflection as they are entirely separate and distinct. Inflection is a bending of the voice, and it can only be inflected (or bent) up and down; whereas pitch is a distinct location of sound, and consists of many tones

Are you going to forgive me?

Second.— When the answer is anticipated; as,
Have I not routed your armies, burned your towns,
and dragged your generals at my chariot wheels?

Third. — When a direct question is repeated
with marked emphasis; as,

Has the gentleman done? has he *completely* done?

In these three exceptions the voice takes the
falling inflection.

Examples of Rising Inflection

And have we come back sulky and sullen from the
very field of honor?

And yet I cannot protect the dog nor save the woman
without the exercise of force.

Shall we gather strength by irresolution and in-
action?

True eloquence, indeed, does not consist in speech.

For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood.

If you have tears, prepare to shed them now.

Nothing is valuable in speech — further than it is connected with high intellectual and moral endowments.

Are all the feelings of ancestry, posterity, and fellow citizenship; all the charm, veneration, and love bound up in the name of country; the delight, the enthusiasm, with which we seek out, after the lapse of generations and ages, the traces of our fathers' bravery or wisdom, are these all "a legal fiction"?

FALLING INFLECTION

The falling inflection is used wherever the quality of certainty exists.

INDIRECT QUESTIONS

Indirect questions, or all such as cannot be answered by yes or no, generally require the falling inflection; as,

What mighty work for the world, for humanity, even for ourselves, has ever been done with ease?

Exception

When a question is used to ask a repetition of what was not at first understood; as,

What did you say?

In this case the rising inflection is used.

The falling inflection is given positive, complete, and explicit remarks.

Examples of Falling Inflection

“God said, ‘Let there be light,’ and there was light.”

You cannot, my lords, you cannot conquer America.

It is the nation’s dearest lives yielded for the flag that makes it dear to us; it is the nation’s most precious blood poured out for it that makes it precious to us.

Look you here!

Here is himself, marred, as you see, by traitors.

COMPLETENESS

Completeness, conclusion, the arrival at a result, require, as a rule, the falling inflection; as,

It is now necessary to instruct the throne in the language of truth.

Exception

Where there are several complete positive thoughts grouped together, they all take the fall-

ing inflection except the next to the last, which takes the rising inflection; as,

With wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders; on its far sails, whitening in the morning light; on its restless waves, rolling shoreward to break and die beneath the noon-day sun; on the red clouds of evening, arching low to the horizon; on the serene and shining pathway of the stars.

Examples of Completeness

On this occasion the enemy were in complete power in the district where the transactions occurred which are complained of in the indictment. They were unawed by the thing which we called an army, for it had fled in every direction. They were omnipotent.

When the chill morning dawned, their dead lay cold and stark together; in the same deep pit their bodies were deposited; the green corn of Spring is now breaking from their commingled dust; the dew falls from Heaven upon their union in the grave.

INCOMPLETENESS AND CONTINUITY

Incompleteness and continuity require that the rising inflection should be used in order to sus-

tain the voice until a conclusion is reached in the thought; as,

So when all the babble and glare of our age shall have passed into a fitting oblivion, when those who have enjoyed rare opportunities, and swayed vast empires, and been borne through life on the shoulders of shouting multitudes, shall have been lain at last to rest in golden coffins to moulder forgotten, the stately marble their only monuments, it will be found that some humble youth has uttered the thoughts which shall render the age memorable, by extending the means of enlightenment to our race.

Exception

In case a phrase is introduced in the thought in order to point out a contrast in that particular phrase, it must be delivered according to the rule of opposition; as,

It will be found that some humble youth, who neither *inherited* nor *found*, but *hewed out* his opportunities, has uttered the thought, etc.

In this example "inherited" and "found" are in direct opposition with "hewed out" and

therefore they must have opposite inflections, while the phrase itself, "who neither inherited nor found, but hewed out his opportunities," takes the rising inflection, being governed by the rule of continuity.

Examples of Incompleteness

Independent of all inquiry into the reasonableness of its cause, or the enormity of the oppression which produced it; regardless of the peculiar claims which Greece possesses upon the civilized world; and regardless of what has been their own conduct toward her for a century; regardless of the Christian religion, — the sovereigns at Verona seized upon the case of the Greek revolution as one above all others calculated to illustrate the fixed principles of their party.

The most they could promise themselves was, that, having cast forth the seed of liberty, having shielded its tender germ from the stern blasts that beat upon it, having watered it with the tears of waiting eyes and the blood of brave hearts, their children might gather the fruit of its branches, while those who planted it should molder in peace beneath its shade.

THE WORD "OR" USED DISJUNCTIVELY AND CONJUNCTIVELY

The disjunctive word "or," when used to separate words or phrases, requires the rising inflection before and the falling inflection after it; as,

The true question is — Shall the judiciary be permanent, or fluctuate with the tide of public opinion?

When the word "or" is used conjunctively, as is often the case, it requires the rising inflection both before and after it; as,

Will it be the next week, or the next year?

the thought here being: — Will it be in a week, will it be in a year?

POSITIVE INFLECTION

All positive words, phrases, clauses and sentences require the falling inflection; as,

For the innocent it is my *right*, my *duty* to speak.

In this example the advocate states that not

only is it his right but also his duty to speak in behalf of the client whom he knows to be innocent, and therefore the falling inflection is placed on all words that have any bearing on the word "speak" as well as on the word itself.

All orders or commands are invariably positives, whether they state what shall or shall not be done; as,

Now Cushing, give them your canister! Now Woodruff, tear them with your grape! Hall, to the rescue! 72nd, down on them like tigers! Flank them, Stannard! Crush them, Gibbon! Mash them, Webb!

You have violated the commandment, "Thou shalt not kill."

Examples of the Positive Inflection

It must be confessed, it will be confessed; there is no refuge from confession but suicide, and suicide is confession.

This, my lords, is a perilous and tremendous moment.

Gentlemen may cry "Peace, peace!" but there is no peace. The war is actually begun.

Ha! bind him on his back!
Look as Prometheus in my picture here!
Quick — or he faints! stand with the cordial near!
Now bind him to the rack!
Press down the poisoned links into his flesh!
And tear agape that healing wound afresh!

NEGATIVE INFLECTION

Negative words, phrases, clauses, and sentences require the rising inflection; as,

The man is not guilty.

In this example “guilty” is the word that is negated and therefore requires the rising inflection.

Care must be exercised in order to place the negative inflection on the word that brings out the thought; as,

I can legally say this is no affair of *mine* — it is not happening on *my* premises.

Here the rising inflection must be placed on the words “mine” and “my,” in order to properly interpret the thought, as it certainly is an “affair”

but no affair of "mine," and "happening on premises," but not on "my" premises.

Exception

The exception to the rule that the negative takes the rising inflection is when the thought is positive, though the word or words be negative, and in all such cases the falling inflection is used; as,

That we here highly resolve that these dead *shall not have died in vain*.

Whenever emphasis is placed on the negative word "not," thus using it in the sense of a contradiction, the falling inflection must always be employed; as,

The man is *not* guilty.

Explanation

Cassius. — I denied you not. (Simple negative.)

Brutus. — You did. (Positive.)

Cassius. — I did *not*. (Negative, positively spoken.)

"I denied you not" is the simple negative and requires the rising inflection. "You did" is positive and therefore requires the falling inflection. "I did not" is a contradiction, emphasis being placed on the word "not" in order to contradict "you did," and, as it is thus positively spoken, it takes the falling inflection.

QUALIFYING NEGATIVES

Such words as "not alone," "not only," etc., I term qualifying negatives, and care must be taken to put the negative inflection on the words "alone," "only," etc., and not on the words inclosed among the positives; as,

"Thou shalt not kill" is a commandment addressed, not to him *alone*, but to me, to you, to the court and to the whole community.

In this example the commandment is addressed to him (the prisoner), as well as to me (the advocate), to you (the jury), to the court, and to the whole community; and therefore "alone" must be given the rising inflection and not "him," as "alone" is the word brought in contrast with

the concluding series which forms the opposition. (See chapter on Series.) Also:

There is not *only* a question, then, whether the prisoner has shed the blood of his fellow man, but the question whether we shall unlawfully shed his blood.

In this example "only" is the word negatived, and there is a double opposition between "prisoner" and "we," and "fellow man" and "his."

Examples of the Negative Inflection

Not peace on earth at the expense of liberty and humanity.

The Athenians of that day looked out for no speaker, no general, to procure them a state of easy slavery.

Nor was it only in this that we discern their disinterestedness, their heroic forgetfulness of self. Not only was the independence for which they struggled a great and arduous adventure, of which they were to encounter the risk and others to enjoy the benefits, but the oppressions which aroused them had assumed in their day no worse form than that of a pernicious principle. No intolerable acts of oppression had ground them to the dust. They were not slaves rising in desperation from beneath the agonies of

the lash, but free men, snuffing from afar "the tainted gale of tyranny."

CONDITIONAL CLAUSES

All conditional thoughts, whether expressed or implied, require the rising inflection; as,

Sir, we are *not* weak, if we make a *proper use* of those means which the God of Nature hath placed in our power.

In this example the conditional phrase is "if we make a proper use," consequently it requires the rising inflection.

A conditional clause depends upon another clause for its completion; as,

If it does not rain, I shall go to town to-morrow.

"If it does not rain" is the conditional clause, and "I shall go to town to-morrow" the concluding clause. The conditional clause always requires the rising inflection, and the concluding clause usually the falling; the exception being when the concluding clause is negative; as,

If the prisoner be guilty of murder, I do not ask remission of punishment.

Also, when a condition is conditional on another condition arising; as,

If *my* error would thus be criminal, how great would *yours* be if you should render an unjust verdict?

The thought, if amplified, would be as follows:—My error would be criminal if through any fault or negligence on my part you bring in an unjust verdict, and therefore if my error is criminal, how much more criminal is yours if, through any prejudice or other wrong motive, you render an unjust verdict. *My* error would be criminal for *contributing* toward the unjust verdict, but *yours* would be greater for *rendering* it, in case your conclusion is reached unjustly.

Also, when the concluding clause of a conditional sentence is a direct question; as,

But had we been subdued, would not every right have been wrested from us?

In these three instances, the rising inflection

should be given both to the conditional and concluding clauses.

The sentence "Sir, we are not weak, if we make a proper use of those means which the God of Nature hath placed in our power," requires to be read as follows: The falling inflection is placed on "weak" because of emphasis being given the negative word "not," and emphasis is placed on that word for the reason that it is spoken in a contradictory manner, Patrick Henry having said in a previous paragraph of his speech, "They tell us sir, that we are weak"; and then he contradicts their assertion and tells his listeners, "we are *not* weak," which necessitates emphasis being placed on the word "not" and the thought taking the falling inflection; "we are not weak" is practically the concluding clause to the conditional clause "if we make a proper use," which clause, on account of its being conditional, takes the rising inflection, and "which the God of Nature hath placed in our power" requires the falling inflection because it is positive. The thought amplified is as follows: — The God of Nature hath placed those means within our power, and if we make a proper use of them we are strong.

Examples of Conditional Clauses

If she would continue to mount higher and higher toward the summit of prosperity, she must continue the means by which her present elevation has been gained.

But if I do, I am a coward and a cur, unfit to live and, God knows, unfit to die.

If disastrous war should sweep our commerce from the ocean, another generation may renew it; if it exhaust our treasury, future industry may replenish it; if it desolate and lay waste our fields, still, under a new cultivation, they may grow green again and ripen to future harvests.

In the case of Stone, which was parallel with the point, the court said expressly, if the heart be pure, it matters not how incorrect the conduct.

No, if these columns fall, they will be raised not again.

If any prejudice of witnesses, or the imagination of counsel, or any ill-timed jest shall at any time have diverted your attention; or if any prejudgment which you have brought into the jury box, or any cowardly fear of popular opinion shall have operated to cause you to deny to the prisoner that dispassionate con-

sideration of his case which the laws of God and man exact of you, and if, owing to such an error, this wretched man fall from among the living, what will be your crime? You have violated the commandment, "Thou shalt not kill!"

If we cherish the virtues and principles of our fathers, Heaven will assist us to carry on the work of human liberty and human happiness.

If we were base enough to desire it, it is now too late to retire from the contest.

APPOSITION

Words and phrases that agree, or where the same idea is repeated in different language in order to more fully explain that which precedes, are in apposition; as,

George Washington, President of the United States.

In this instance, "President of the United States" explains who "George Washington" is, and as "George Washington" and "President of the United States" are one and the same, they must have the same inflection.

Examples of Apposition

And with these forms, the spells of persuasion, the keys of power, are put into his hands.

To the rightly constituted mind, to the truly developed man, there always is, there always must be opportunity.

That which was unconscious truth becomes, when interpreted and defined in an object, a part of the domain of knowledge, a new weapon in the magazine of power.

OPPOSITIONS

Single Opposition. — Words or phrases in opposition are those that oppose, contrast, or point out a difference; as,

There is a vast difference between city and country life.

Here the life as passed in the city is contrasted with the life as passed in the country, and the contrast must be shown by emphasis and inflection.

All words or phrases in opposition require emphasis, and opposite inflections of the voice; as,

There is a vast difference between *city* and *country* life.

As a rule the first word or phrase in opposition takes the rising inflection and the second the falling; but when one word or phrase is negative and the other positive, the negative must take the rising and the positive the falling inflection, irrespective of their positions; as,

I said an *elder* soldier, not a *better*.

Here “elder” is the positive and consequently takes the falling inflection; while “better,” being the negative, takes the rising.

Double Opposition. — Where two phrases are in opposition, one phrase containing two words in opposition with two in the other phrase, the two phrases must be brought clearly in opposition by giving the first phrase the rising inflection and the second the falling; and as the four words as well as the two phrases are in opposition, this necessitates the first word in opposition taking the falling inflection, the second the rising, the third the rising, and the fourth the falling; as,

It blesseth him that gives and him that takes.

This brings "him" and "him" into opposition (they being two distinct persons) and "gives" and "takes."

Exception

When one is a negative phrase and the other a positive the negative will take the rising and the positive the falling inflection, irrespective of their position; as,

He loved Rome more, not Caesar less.

Sometimes two or more negatives will be in opposition with one positive; as,

At first sight there was nothing *impressive* or *imposing* about him — except that his *great stature* singled him out from the crowd.

Here both "impressive" and "imposing" are in opposition with "great stature" — as he was not impressive, he was not imposing at first sight, but his great stature singled him out immediately from the crowd; and being positive, the words "great stature" take the falling inflection, while the two words negatived, "impressive" and "imposing," require the rising inflection.

Two negatives may be in opposition with two positives; as,

It is easily seen that there is nothing lucky or capricious in the analogies, but that they are constant and pervade nature.

Positives in the same manner may be placed in opposition with negatives in any number, just as the negatives are placed in opposition with the positives, but when there are three or more positives, they must be delivered as a series in opposition with a number of negatives; as,

In that I agree with Webster and Hamilton and Lincoln and Washington and Marshall, and not with Calhoun or the Democrats of the time of the war of the rebellion and since.

In this example, the series is positive because it consists of a group with whom the speaker agrees, and, as the sense is complete with the conclusion of the series, it is a concluding series. "Calhoun," "rebellion" and "since" all take the rising inflection, because they are negative, as he does not agree with "Calhoun or the Democrats of the time of the war of the rebellion and since."

This reading clearly brings the series in opposition with the negatives. (See chapter on Series.)

Examples of Opposition

It is sown a natural body; it is raised a spiritual body.

Man is greater that he can see this, and the universe less, because time and space relations vanish as laws are known.

This universal soul, he calls Reason; it is not mine, or thine, or his, but we are its.

With no attempt at ornament or rhetoric, without parade or pretence, he spoke straight to the point.

Water is good to drink, coal to burn, wool to wear, but wool cannot be drunk, nor water spun, nor coal eaten.

But every difference of opinion is not a difference of principle.

The man dies, but his memory lives; that mine may not perish, that it may live in the respect of my countrymen, I seize upon this opportunity to vindicate myself from some of the charges alleged against me.

By a revolution of power, we might change places, though we never could change characters.

Partakers in every peril, in the glory shall we not be permitted to participate?

God forbid that war, civil or foreign, should come again in this, our time.

He survives through the mercy, not of the murderer, but of God.

I will not do them wrong; I rather choose
To wrong the dead, to wrong myself, and you,
Than I will wrong such honorable men.

Man should develop himself, not for the sake of securing honor, or titles, being elected to office, of filling high positions, but from simple regard to what is due to his own nature.

At the close of a half century since the declaration of our independence we are assembled to commemorate that great and happy event. We come together, not because it needs, but because it deserves these acts of celebration. We do not meet each other and exchange our felicitations because we should otherwise fall into forgetfulness of this auspicious era, but because we owe it to our fathers and to our children to mark its return with grateful festivities.

Triple Opposition. — Triple oppositions are

exceedingly rare, but in the few instances that they have been employed are wonderfully effective. A triple opposition requires that the first word or phrase in opposition should take the rising inflection, the second the falling, the third the rising, the fourth the falling, the fifth the rising, and the sixth the falling; as,

The world will little note nor long remember what we say here, but it can never forget what they did here.

This brings "The world will little note nor long remember" in opposition with "but it can never forget," "we" with "they," and "say" with "did."

SERIES

SERIES

A SERIES consists of a group of three or more important, positive words, or phrases, of different meanings. To constitute a series you must have in the first place emphatic words or phrases positively spoken; in the second place, there must be at least three of them; in the third place, they must be of different meanings; and in the fourth place, they must be grouped. A number of independent sentences should not be considered a series; as,

It may acquire it by purchase. It may acquire it by treaty. It may acquire it by conquest.

The following are examples of series: —

Clearness, force, and earnestness, are the qualities which produce conviction.

The words “clearness,” “force” and “earnestness” constitute the series, being a group of three important words of different meanings.

It must exist in the man, in the subject, and in the occasion.

This is a group of three important phrases of different meanings and therefore a series.

There are two kinds of series, the commencing and the concluding.

COMMENCING SERIES

A commencing series is one where the sense is incomplete with the conclusion of the series, and requires something more than the series to complete the sense; as,

Clearness, force, and earnestness, are the qualities which produce conviction.

“Clearness, force, and earnestness” constitute the series, but as it leaves the sense incomplete and requires “are the qualities which produce conviction” to complete the sense, it is a commencing series.

A commencing series requires the falling inflection on every member of the series except the last, which takes the rising inflection to show the incompleteness; as,

Clearness, force, and earnestness, are the qualities which produce conviction.

Examples of Commencing Series

With solemnities suited to the occasion, with prayers to Almighty God for his blessing, and in the midst of this cloud of witnesses, we have begun the work.

The most horrid forfeitures, confiscations, and attainders would have been pronounced against us.

For no cause, in the very frenzy of wantonness, by the red hand of murder, he was thrust from the full tide of this world's interest, from its hopes, its aspirations, its victories, into the visible presence of death — and he did not quail.

And that government of the people, by the people, and for the people, shall not perish from the earth.

These thousands of human faces, glowing with sympathy and joy, and from the impulses of a common gratitude, turned reverently to heaven in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembly have made a deep impression on our hearts.

I call upon you as honorable men, as you are just, as you value your liberties, as you prize your consti-

tution, to say — and say it promptly — that my client is not guilty.

The blood of England, Scotland, and of Ireland flowed in the same stream and drenched the same field.

CONCLUDING SERIES

A concluding series is one where the sense is complete with the conclusion of the series. It requires the falling inflection on every member of the series except the next to the last, which takes the rising inflection; as,

It must exist in the man, in the subject, and in the occasion.

A series *always* consists of positive words or phrases, and is never composed of negatives. A negative may be grouped with the positives in making up a series, but when such is the case, it loses its negative quality; as,

For no cause, in the very frenzy of wantonness, by the red hand of murder, he was thrust from the full tide of this world's interest, into the visible presence of death.

The first member of this series is a negative, but as it is positively spoken, it loses its negative quality and becomes a part of the series.

Examples of Concluding Series

Let us think alone of our God, our country, our conscience, and our glorious union.

This indictment charges Hodges with having done certain things wickedly, maliciously, and traitorously.

Most students need encouragement to sustain, instruction to aid, and directions to guide them.

England depopulated, its inhabitants stripped of the dearest privileges of humanity, degraded with the most ignominious badges of bondage, and totally deprived of the power of resistance to usurpation and tyranny.

Blind indeed is he who sees not the hand of God in events so vast, so harmonious, so benign.

The next moment he lay wounded, bleeding, helpless; doomed to weary weeks of torture, to silence and the grave.

SERIES OF SINGLE OPPOSITIONS

Commencing

Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

The three phrases, "Sink or swim, live or die, survive or perish," constitute the series, and, as the series is a commencing one, the first and second members require the falling inflection, while the final requires the rising, and, as "sink" is opposed to "swim," "live" with "die," "survive" with "perish," they must have opposite inflections; and in order to produce the series properly, "survive" must take the falling inflection, allowing "perish" to rise and thus show the series is ended, and that "I give my hand and heart to this vote" completes the thought left incomplete by the conclusion of the series.

Concluding

I give my hand and heart to this vote whether I sink or swim, live or die, survive or perish.

The three phrases, "sink or swim, live or die, survive or perish," here form a concluding series

of single oppositions, and, in order to produce the contrasts and at the same time preserve the series, "sink" must take the rising inflection, "swim" the falling, "live" the falling, "die" the rising (thus giving the next to the last phrase the proper inflection to form a concluding series), "survive" the rising, and "perish" the falling, thus forming the series with the conclusion of the thought.

SERIES WITHIN SERIES

A series within a series is where one member of a series consists of three or more members, making it practically a series in itself and yet so strongly related to the main series as to become a part of it.

EXAMPLE

There are those who insist that we can stand idly by and see that island devastated and depopulated, its business interests destroyed, its commercial intercourse with us cut off, its people starved, degraded, and enslaved.

This, in the main, is a concluding series of phrases pertaining to the island, its business interests, commercial intercourse and its people,

but, as the last member of the series states that its people are starved, degraded, and enslaved, these three words, individually explanatory of the state of the people, form a concluding series of their own, while still remaining collectively the concluding member of the main series.

PARENTHESIS

PARENTHESIS

PARENTHESIS is where the main idea is momentarily suspended while a secondary matter is introduced, in order to amplify or explain, and then a return is made to the main thought; as,

The opinion which the chief justice has just delivered is not, and I thank God for it, the law of the land.

The main thought is: — The opinion which the chief justice has just delivered is not the law of the land. The parenthetical is: — And I thank God for it. Care must be taken to show clearly just when the main thought is suspended and when resumed. The parenthetical thought requires a distinct change in the pitch of the voice from that employed in expressing the main idea, and the inflection depends entirely on the sense as expressed in the parenthesis. For instance: If the parenthetical thought is negative, uncertain or conditional, it must be given the rising inflection, irrespective of the main thought, and if

positive, it must be given the falling. If it is of a happy character, while the main thought is gloomy, the pitch of the voice used for expressing the parenthesis must be higher, and if the reverse should be the case, the pitch of the voice should be reversed. In short, parenthetical thoughts are governed by the same rules as main thoughts; that is, entirely by the sense. They stand alone, and must be governed by what they themselves contain.

Parenthesis is marked by the comma, dash or brackets, and all interjected remarks, of whatever character, should be delivered parenthetically.

Examples of Parenthesis

But would the honest patriot, in the full tide of successful experiment, abandon a government which has so far kept us free and firm, on the theoretic and visionary fear that this government, the world's best hope, may by possibility want energy to preserve itself? I trust not. I believe this, on the contrary, the strongest government on earth.

And so highly do you esteem such conduct, as characteristic of the Athenian spirit, that those of your ancestors who were most eminent for it are ever the most favorite objects of your praise.

It comes, if it come at all, like the outbreking of a fountain from the earth.

Tell me if for an instant, when to hesitate for an instant was to be lost, the "aliens" blenched?

What Lowell called "the grand simplicities of the Bible," with which he was so familiar, were reflected in his discourse.

Are all memory and reverence for the great dead, whom living we admired and adored, to be now forgotten?

THE PAUSE

‘ ‘ ‘

THE PAUSE

IN using the pause a speaker should be governed entirely by the sense and not the grammatical construction, as many pauses not set down by the grammarian are oftentimes necessary in order to properly interpret the thought. The difference in pauses consists in the length of their duration. It is not necessary to always come to a full stop and drop the voice at a period, nor keep the voice up and run quickly over the comma. The speaker should be governed by the *meaning* and not the mere *construction*, by the *spirit* and not the *body* of the language; and for this reason a pause is often employed by the speaker that is not used by the writer; as,

I have but one lamp by which my feet are guided,
and *that* — is the lamp of *experience*.

In this example I have placed a dash after the word "that," where no pause was called for by the grammarian, but where the rhetorician insists

that one should be placed, and therefore these pauses are called rhetorical. They generally follow an emphatic word, and are followed in their turn by an emphatic word or phrase; as,

I know of no way of judging of the *future* — but by the *past*.

The voice is suspended for a moment after the emphatic word “future” and driven forth with increased power on the balance of the sentence, thus making the thought stand out boldly. The rhetorical pause calls attention particularly to what follows it.

Examples of Rhetorical Pause

The proper study of mankind — is man.

Some — strike for hope of booty,
Some — to defend their all;
I — battle for the joy I have
To see the white man — fall.

Strike — till the last armed foe expires;
Strike — for your altars and your fires;
Strike — for the green graves of your sires;
God — and your native land!

The enemy will endeavor to intimidate by show and appearance; but remember — they have been repulsed on various occasions by a few brave Americans.

READING

READING

READ thoughts, not words. Look to the soul of the matter, and not the mere symbols. Many readers disjoint the thought by separating the words and reading them individually instead of collectively. Children are now wisely taught to join their letters into words, and see the word instead of the letters that make it up. In like manner the reader should see the phrase and not the individual words that constitute it. True, many words are sign-posts that show the manner in which the voice should be inflected, and indicate what word should receive the emphasis, in order clearly to convey the thought; but attention to these guide-words will not prevent the reader grasping the thought in its entirety, and presenting it to the listener without breaking its continuity. Reading and speaking by phrases will impress the listener with the reader's or speaker's grasp of his subject, and cause the thought to be instantly and clearly conveyed from one mind to another.

The reader should think only of the end, and not of the means of accomplishing that end; he should bear in mind the thought, and put away all consideration of the means of conveying that thought. He should think of the means while practicing, but as soon as he attempts to execute, all thought must be taken from the means, and concentrated on the end, which, of course, is the effective conveying of the vocal message by expression.

By giving attention to this point of reading by phrases, and mastering the rules of articulation, modulation, emphasis, and delivery, so that the rules may be forgotten while their influence has become a part of the reader's nature, a free, expressive, and natural delivery will be secured.

ORATORY

ORATORY

THE study of oratory has interested man in all climes and all ages, — the more enlightened the period the greater the knowledge of this noble art. Its methods have been investigated since the dawn of civilization, and its rules are as ancient as those of any known science. Emotions are experienced by men to-day the same as in past ages, and the expression of them, in all material particulars, is similar.

Man thinks, speaks, and moves by the same means now as he did in the past, and the mental processes by which emotions are engendered and outward expression given them are the same as they have always been. Human nature is similar all the world over, and has undergone no essential change, further than that of slow development, since the beginning of history. The feelings of man being the same in different ages, there is no good reason why his vocal expression of them should change, nor has it changed materially.

Oratory, in all essential particulars, is the same to-day as it was in the times of Pericles, Demosthenes, and Cicero. True, the style of delivery, as pertains both to voice and action, has been modified or affected by outside influences, but in its material qualities it has not changed.

Ancient orators differed from modern orators more in expression than in language, the latter being constructed on the same lines, and according to the same principles, to-day, as before the birth of Christianity. The same rules for the construction of sentences, whereby thought is expressed, apply to-day as closely as they did two thousand years ago. Language is marshaled under the same banners of opposition, apposition, negative, positive, commencing and concluding series, and the many other formations of words, phrases, and sentences, that show the action of the speaker's mind, interpret his thought, and convince or move the listener.

The delivery of the ancient orators embraced a voice that partook both of the singing and speaking tones, and gestures that were restricted to the right arm and hand. The reason this chanting tone was employed was that the orators

generally spoke in the open air, and used the many waves and circumflexes of the voice (thus making it much like singing) in order to cause the voice to carry a greater distance, whereas our speaking is done indoors, and the exaggerated mode of delivery is no longer required or desired, and the human voice, through not being forced or strained, now produces tones far more beautiful and convincing. The reason the old Grecian and Roman masters ruled that the right arm should be the oratorical weapon, and that the left should never be used alone, and sparingly even in conjunction with the right, was that their mode of dress precluded the free use of the left arm, as it was generally occupied holding the toga; but with the passing away of the ancient garment which occasioned the rule, the rule itself passed out of vogue.

In all enlightened countries oratory has been looked upon with great favor, and honors have been heaped upon those who, by the force of their eloquence, have been able to sway the masses, and control the destinies of nations.

Oratory has been more potent in shaping the course of events, and bettering the life of man,

than any earthly agency, not even excepting war itself, for in most cases where liberty struggled with oppression, force was but the son of eloquence, owing its being to it; and without eloquence liberty never would have come to pass. The American Revolution was caused by man's desire for liberty, and proved to him that he could achieve it: but it was the eloquence of Patrick Henry, Richard Henry Lee, Samuel Adams, James Otis, and their fellow patriots, which taught this doctrine of the universal liberty of man, and made that Revolution possible by welding into an irresistible and indestructible mass the many forces of opposition to tyranny throughout the Colonies.

Oratory burns with its brightest light during the travails, mighty struggles, or death throes of a nation. It slumbers in times of peace. No nation ever came into existence without its approach being preceded by throes and upheavals, nor ceased to exist without warning of the approach of its death, and these symptoms were the voiced thoughts of the orator.

Oratory is the spoken word, and it goes forth upon its errand impregnated with the life, the

very spirit of its Creator. It seems to live, to breathe, and it appeals with divine power direct to the heart of man. It is not like the written word, merely an opinion, but it is an opinion that is analyzed and interpreted by the living voice, which explains by its tone the meaning of the uttered words. The reader is allowed to form his own opinion from the written message, but the listener has the spoken word interpreted for him by the orator, who does the thinking for him, and, unconsciously to the auditor, colors his opinion and molds his judgment by controlling the current of his thoughts. The difference between the spoken and the written word is as great as that between life and death, the soul and the body.

There are two schools or styles of oratory, that of Cicero, the Roman, and that of Demosthenes, the Athenian. Cicero was the able advocate pleading his cause, while Demosthenes was the representative demanding that justice should prevail.

The Roman could speak equally well on either side of a question, as he possessed a more subtle knowledge of the art of persuasion than the Greek,

and a far stronger imagination; and for these reasons he was not governed so much by feeling as was Demosthenes. The Roman could work himself up to his cause, while the Greek must be moved by his. The latter depended upon the circumstance to bring forth his eloquence, while the former breathed eloquence as if by nature endowed. Cicero opened his speeches with lengthy exordiums because he wished to explain what he thought his listeners did not know. He skilfully handled his subject by demonstrating his position or cause, and by logically deducting his conclusions through argumentative discourse, which made his auditors feel that Cicero was agreeing with them instead of forcing them, by the magic of his delivery, to agree with him. His perorations were powerful and stirring, and what he sometimes failed to do by reason, he accomplished by appealing to the passions of his listeners, whether in the Senate or the forum; and he moved them by the force of his eloquence more than by the righteousness of his cause. Cicero possessed all the attributes of the actor and therefore was able to give expression to emotions he did not feel. His speeches consist,

as a rule, of a statement of facts colored to suit his cause, and not a mere statement; then his deductions and arguments from and on these facts; and finally a burst of passionate eloquence that swayed his audience and compelled it to do his bidding. He was skilful in debate, never at a loss for words to express his thoughts, and on the lookout at all times to find and take advantage of a weak point in his adversary's argument or cause. He was an oratorical warrior who was ever ready either for defense or attack. His quiver was always full of arrows, he lost no chance to discharge them, and his unerring aim directed them straight to the vulnerable point in his opponent's argument. He was equally at home in debate or harangue, and could wield the rapier of language as effectively as the broadsword.

Demosthenes lacked the cunning and alertness of Cicero. He needed time for preparation, and would polish and repolish his speeches before delivering them. He could not speak to advantage on the spur of the moment, and had no confidence in himself except after long and careful consideration of his subject. He seldom made use of a lengthy introduction or conclusion, but

generally went right into his subject without preface and ended without any great effort of language or expression. He spoke what he had to say and departed. He told his countrymen plain truths, and told them without a coating of any kind. He had nothing to receive, but all to give. He asked no favor of them, but urged them, for their own sakes, to rouse themselves and save their country from the threatened thralldom of Philip of Macedonia. His perorations were simply assertions, not excitatory outbursts. He lacked the argumentative skill of Cicero, but excelled him in assertive delivery. His sentences, as a rule, are short and to the point, leading him on a straight path direct to his object, whereas Cicero's are long and oftentimes circuitous; and for those reasons, unless delivered by a master, the thoughts are likely to be lost or confused by the listener, who fails to keep the main point in view through endeavoring to follow the many explanations and amplifications introduced by the orator. Long sentences, particularly those containing parenthetical thoughts, are difficult to deliver, and should only be used by expert speakers, and this is one reason why Cicero's

orations are so hard for the inexperienced orator to deliver with satisfaction. Each school has its advocates, but it is well for a speaker to be versed in both. The Ciceronian will be the most useful to the teacher and advocate, while the Demosthenian will be more effective for the politician; but there are times when a blending of the two schools will be advantageous to orators of all classes.

The primary object of a speech is to make an immediate impression, and for this reason, more depends on the manner than the matter. The language must be good, of course, but its excellence is secondary to the delivery. An indifferent speech, eloquently delivered, will make a far greater immediate impression than an eloquent speech indifferently delivered. Many great speeches read poorly, and Charles Fox, the able English parliamentarian orator, said, "No good speech ever read well." This is a very sweeping assertion, and while I do not wholly agree with it, I confess it appeals to me as possessing much truth. I should say that a speech which rested mainly on its literary merit would read better, but not sound so well as one which depended

more on the action or life of its words than the beauty of its language. An oration must be active, and the orator must not halt too often by the roadside to pluck the pretty flowers which are ever at hand for the fanciful speaker. He must bear in mind that he has a mission to perform, a message to deliver; and he should go directly on his errand and not take a roundabout course leading over grassy fields and along flowery lanes. This will not conflict with the necessity, at times, of preparing the listener for the message, instead of bluntly thrusting it upon him. Take, for instance, that greatest of speeches, Marc Antony's oration over the body of Caesar, and note how carefully the orator prepares his audience to receive the assertion that Brutus is not honorable in accusing Caesar of having been actuated by ambition and not by love of country. The position of Marc Antony before the Roman populace was one of extreme peril, and required very tactful handling in order to enable him to obtain a hearing. They were not ready to receive his message, and he was forced to prepare skilfully the way for its delivery. He knew the people at that moment were favorable to Brutus

and his partisans, and if he said one word against them, until he had won the fickle populace to his way of thinking, he would be stoned to death, or at least driven from the forum. Therefore, he artfully contrived to gain a hearing for his cause by hiding his real object until he had gained the mastery over the minds of his listeners. This was true art, and denoted the consummate orator. As another instance, I would cite the skilful manner of the eminent divine and marvelous orator, Henry Ward Beecher, in delivering an address before an English audience of southern sympathizers at Liverpool, during the dark days of our Civil War. He stood like a lion at bay while the wild mob howled itself hoarse in its efforts to drown his voice. By his manliness, adroitly leading up to his subject, and a clever appeal to "English fair play," he finally managed to prevail on the howling mass of humanity to listen to him, and as soon as this was accomplished, the victory was won, for by the witchery of his eloquence, and the truth of the message he brought them, this genuine American duplicated the triumph of Antony, the Roman.

PULPIT ORATORY

These messages, which were so ably delivered, were earthly messages, but God's messengers, bearing His divine word to man, are charged with a more glorious and important mission than any concerning the welfare or life of nations, as they strive for the salvation of immortal souls. This being the case, how necessary it is that, before taking up his holy work, the clergyman should prepare himself to deliver the message properly. He should not only gain the knowledge, which is the message, but should also provide a vehicle to carry it, and this is the power of expression. He will not always have fertile fields, in the shape of willing minds, in which to plant the seed, but oftentimes will find it necessary to hew down a dense forest of ignorance and prejudice, or remove rocks of stubborn bigotry before the ground will be ready to receive the seed which is committed to his hands by Almighty God. And in order to enable him to make a pathway for the message of love, and deliverance from evil, he must know how to wield the ax, the drill, the dynamite of oratory.

FORENSIC ORATORY

In order properly to represent his client, the lawyer must prepare himself to present the cause entrusted to him in its strongest and most favorable light. Most lawyers at some time in their career desire to be advocates, and in order to gratify that ambition they must learn to put their thoughts into words, and become speakers. They must translate their thought into action by converting it into speech. The advocate must first gain the confidence of those whom he addresses by dispelling all antagonistic feeling, then convince them of the truth of his argument, and finally persuade them to do as he desires. In order to accomplish these things, he must possess not only logical skill, and a vast store of information from which to draw at will, but also expression of voice and gesture.

POLITICAL ORATORY

The politician who desires to be a leader of men should learn to govern them through controlling their wills, by making an impression on their minds through the power of speech. More

thinking is being done to-day toward devising means of bettering the condition of the masses of mankind than at any time in history, and he only who is able to give expression to the thought within him will be advanced as leader in the political struggle.

OBJECTS OF ORATORY

Oratory possesses two important objects: To convince the person or persons to whom the appeal is made that it is just that it should be granted, and to urge compliance with it.

ORATORICAL PURPOSE

Every oration should be controlled by a single purpose, which must be the unit around which are gathered the many thoughts.

DIVISIONS OF AN ORATION

An oration should consist of three divisions or processes: *Opening*, or statement; *body*, or argument; *conclusion*, or appeal. The opening states the ground of contention, or defines the points at issue. The body of the speech must consist of

the argument on the facts as stated in the opening. The conclusion urges a decision in favor of the deduction as reached by the advocate from his argument on the facts. These general rules apply to the clergyman expounding the scriptures, the lawyer arguing his case, and the statesman delivering his speech. The manner, of course, must befit the person, time, theme, and place, but the construction, in all cases, should consist of a statement, argument, and conclusion.

DIVISIONS OF ORATORY

There are five divisions or classes of oratory:

First. — *Philosophic oratory*, whose province is to enlighten or instruct, and embraces the religious, instructive, and scientific discourse. It appeals to the intellect more than the feeling.

Second. — *Demonstrative oratory*, to arouse feeling, particularly that of approval or disapproval in the hearer, and embraces the panegyric and the eulogy, and appeals more to the feeling than the intellect.

Third. — *Forensic oratory*, argumentative in nature, and pertaining to courts of law.

Fourth. — *Deliberative oratory*, pertaining to assemblies of a legislative character.

Fifth. — *Social oratory*, to entertain or amuse.

ESSENTIAL QUALITIES OF THE ORATOR

A strong, clear, well-modulated voice, graceful and expressive gestures, taste, judgment, invention, imagination, sensibility, tact, and the command of strong, vivid, and appropriate language, are among the essential qualities of the orator. Some have become great speakers who were possessed of but few of these advantages, but for all that, they are the necessary and natural requirements of the orator.

A PRACTICAL LESSON IN ORATORY

A PRACTICAL LESSON IN ORATORY
REMARKS AT THE DEDICATION OF THE NATIONAL
CEMETERY AT GETTYSBURG

ABRAHAM LINCOLN

FOURSCORE and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember

what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.

ANALYSIS AND "LESSON TALK" BY

EDWIN GORDON LAWRENCE

For clearness, completeness, and terseness of expression, I know of nothing in the English language to surpass the address of Abraham Lincoln delivered on the occasion of the dedication of the National Cemetery at Gettysburg, November 19, 1863. It displays a dignity, fixedness of purpose, and reliance on the justness of a Supreme Being nowhere to be found more beautifully and powerfully expressed. There is not a

superfluous word in the entire composition, as every word that is used clearly and immediately performs its duty.

In a simple, impressive speech, consisting of less than three hundred words, what a mass of information he imparts! The first paragraph, of only four lines, tells by whom the American nation was founded, how conceived, and to what purpose dedicated. The second, of eight lines, tells of the great struggle the nation was then passing through, and the meaning of that struggle; where the representatives of the nation were gathered on that memorable occasion, and the purpose of that gathering; and finally the opinion expressed that what they were assembled to do was "fitting and proper" of performance.

The third paragraph, of eighteen lines, points out that the assembled multitude cannot "dedicate," "consecrate," and "hallow" that ground, as it has already been dedicated, consecrated, and hallowed by the brave men who fought the great battle that was the cause of that multitude gathering on the eventful day when Lincoln's words of wisdom were spoken. He then plainly tells the immense throng that, while they cannot do what

has already been done by the soldier, it is their duty to dedicate themselves to the "unfinished work" which has fallen to their hands through the removal of those who "have thus far so nobly advanced" it. He clearly defines the duty of the living as being a dedication of themselves to the great task of saving the Union, instead of dedicating the ground as a burial place for the dead whereon those heroes had struggled in their endeavor to preserve the nation which "fourscore and seven years ago" was brought forth by our fathers. He then in firm language proposes the vow which all those present should take; and finally sums up, in less than three lines, the purposes and objects of the American government as being of, by and for the people; and an expression of the belief that their efforts, seconded by God's blessing, shall not allow that government to "perish from the earth."

Structurally, this address complies with all the requirements of a complete speech, possessing, as it does, a statement, an argument, and an appeal, besides "clearness, force, and earnestness," which Webster declares to be "the qualities which produce conviction."

The statement concludes with the second paragraph, the argument commences with the third paragraph and ends with the words "last full measure of devotion," at which point the appeal commences, and ends with the speech.

From an oratorical standpoint, the construction of the speech is perfect, showing clearly and unmistakably that Lincoln had a thorough knowledge of the use of the spoken word. His contrasts are strikingly arranged, allowing him to tell, by vocal expression as well as by language, not only what cannot be done, but also what has been done. His series are masterful; and the diction simple, powerful, and appropriate. In fact one of the greatest beauties of the address consists in its being strong in its simplicity.

The first paragraph consists of a concluding series of phrases, and for this reason the voice falls on the words "nation" and "equal," and rises on "liberty." There is a double opposition between "fourscore and seven years ago" and "our fathers," with "now" and "we" in the first line of the second paragraph. "That" and "any" are contrasted, and for that reason require opposite inflections. "Endure" takes the fall-

ing inflection because the thought is completed. "Great battle-field" requires emphasis because it is important from being the place of meeting; and "war" requires the falling inflection on account of completion of thought. "Dedicate" requires emphasis as it is important on account of being what they have come to do, and "final resting place" because of its being the result of the dedication. "Those," "lives," "nation," and "live" constitute a double opposition, the thought being: We have come to dedicate a portion of that field as a final resting place for those who died that the nation might live. "Do" is important and therefore emphatic. "This" concludes a positive sentence, consequently it is given the falling inflection.

In the third paragraph "we," in the three instances it is used, is in opposition with "brave men," and "cannot dedicate," "cannot consecrate," "cannot hallow," are all in opposition with "have consecrated," consequently they constitute a double opposition. "Living" and "dead" are contrasted, and given parenthetically as they explain that the "brave men" included all who fought there; "our" takes the falling inflection

for the reason that it is in opposition with "brave men," and "add" and "detract" are contrasted. The next sentence contains a triple opposition, as "The world will little note nor long remember" is in opposition with "but it can never forget," "we" with "they," and "say" with "did." The next sentence consists of a double opposition, "us" and "living" in apposition with each other are in opposition with "they" and "fought here," which are also in apposition with each other, and "unfinished work" is in contrast with "thus far so nobly advanced." "Us" and "great task" are emphatic; and the phrase takes the falling inflection because it is a complete thought, and positive. "Dead" and "they" are in apposition and consequently take the same inflection, and as they are both in opposition with "we," they take the rising inflection, while the latter takes the falling; and as "increased devotion" is contrasted with "last full measure of devotion," the entire thought is expressed by a double opposition. "Highly" is emphatic, as it is here used in the sense of firmly, and the phrase takes the falling inflection as it is positively spoken. "New" is given emphasis for the reason that

an opposition is suggested with old or first birth of freedom, and the completed thought takes the falling inflection. The speech concludes with a commencing series, completed by a positive expression.

THE ART OF ACTING

THE ART OF ACTING

To act is to be other than real; to conceive a character and play it; to reproduce in a material form a creation of the mind. If an actor portrays a character from the standpoint of his own personality, he is not acting — he is real. He is then giving expression to his own emotions instead of those of the imaginary character he is supposed to interpret. The actor should never be himself; he should get away from his own nature as much as possible and concentrate his energies to bringing before his audience, by means of voice, action, and mentality, the character he is portraying. With every change in character the actor should change his vocal and physical appearance, for as no two persons in real life look alike, speak alike, or express the same emotion alike, so the actor's creations should be distinct individuals and not merely repetitions of the same character under different names and costumes. If the player cannot do this, he is not worthy of being called an actor, he is a mere mummer.

Acting is divided into two schools — one imaginative, the other realistic; one depends on the power of creating mental images for producing effects, the other relies on feeling. The imaginative actor sees in his "mind's eye" all that he portrays, while the realistic actor feels the emotion he expresses. The former gains control of voice and action through a careful study of the mechanism by means of which the effects are produced; he learns to breathe, to produce voice with little or no effort; limbers up and strengthens his body by physical exercise; studies the meaning of gesture and posture; exercises the mind to enable it to change thought quickly, and then, by means of his mentality, governs the whole wonderful mechanism. He is thus complete master of himself vocally, physically, and mentally, and able to portray emotions he does not feel, and interpret characters with which he has nothing in common. The latter, on the other hand, must feel what he endeavors to express; must be in sympathy with his character, and absolutely believe, for the time, that he is the person he is portraying.

To my mind, acting is art, not nature; it is an

apparent creator, and not a real one; consequently, I consider that to be an actor in the true sense of the word, one must be governed by the imagination and not by the feeling.

An actor who impersonates Brutus one night and Cassius another should be able to reproduce the characteristics of each man, and express the different emotions in accordance with the mental and the physical formation of the character he impersonates, instead of coloring them with his own individuality. The conception that Brutus has of honor differs from that entertained by Cassius, consequently when the actor impersonates Brutus and speaks of honor he must reflect it from the standpoint of Brutus and no other. Cassius holds that all men have their price, that there is none so "firm that cannot be seduced," whereas Brutus looks upon men as noble beings before whom if you "set honor in one eye, and death in the other," they "will look on both indifferently." Each man saw his fellow from his own standpoint; what he was, that did he see, and it was this characteristic that gave him his individuality; it is this that the author must clearly denote in the character, and it is this that

the actor must reproduce in order clearly to define and properly portray it.

If the actor expresses honor from his conception of the attribute, the rendition will be the same when he is impersonating either Brutus or Cassius and giving voice to that sentiment, but it will express the reflection of his own character and not that of the character he is portraying.

It is thought that forms character. Those who habitually think evil, will be evil and see evil in others; while those, on the other hand, who think good, will be good and see good everywhere about them. It is what he thinks, that acts on man's nature and forms his character; consequently it is necessary for the actor to know thoroughly the characteristics of the part, as created by the author, before he attempts to enact it.

A perfectly pure woman may interpret an impure character, but in order to do so, she must not show her own pure nature, but must mentally perceive the traits which make the part she portrays impure, and thus create the character out of her own mentality but not out of her own feeling. A villain at heart may, if a great actor, admirably portray a noble character, but he must

first subjugate his own feelings, put aside his personal conception of good and evil, hide his lack of belief in the nobility of mankind, and see things from a standpoint opposite to his own. Were this not the case, a man would have to be a villain to play Iago, a tyrant to play Richard III, insane to play Lear, and irresolute to play Hamlet. No, these are all creations of the mind, and depend on the intellectual and imaginative power of the actor for their portrayal, and not on his ability to feel.

It is not necessary to have known an emotion in order to express it; the actor does not have to be a father in order to express paternal love, a murderer in order to portray the feelings of one who has shed the blood of his fellowman, nor a saint in order to depict saintlike characteristics, but he must possess the faculty of imagining the feelings of the father, the murderer, and the saint before he can portray them. In this mental ability to understand and to see, lies the actor's power; and without it, he is incapable of impersonating characters outside the limited sphere of his own nature.

Instead of being a source of strength to an actor,

feeling is one of weakness because, if intense, it takes away the power of action. It prevents the actor moving rapidly from emotion to emotion, as the action of the play so often requires, and holds him to one particular emotion when the requirements of the stage insist that he portray another. In fact, feeling controls the actor instead of the actor controlling feeling. Take the case of Virginius, when, to save Virginia from the clutches of Appius Claudius, he kills his dearly loved daughter by plunging a knife into her bosom. How could an actor feel that he had killed his own child, and yet could escape the fate which befell Virginius — insanity? No, if the actor is to feel the same as Virginius, the feeling must have the same effect upon both; but if, instead of feeling the emotion, he pictures the entire scene, and with his mental vision sees Virginius take his daughter in his arms, raise the knife on high and plunge it into her bosom, the effect on the actor will leave with the passing of the mental picture; whereas if he feels it, the same effect must be produced upon his brain as was made upon that of Virginius.

The actor should be mentally alive from the

moment he steps upon the stage until he leaves it, as only by being so will he appear the character he is impersonating, for the least departure from this rule blurs the characterization, and destroys the illusion. When making a movement on the stage that is unaccompanied by words, he should back it up with a thought — he should think what the movement represents, what its object is, or what prompted it. Thus will the spirit of expression enter the movement, and give it vitality and purpose.

A high-strung nervous person might fail as an orator, but succeed as an actor, as emotional power is the very soul of acting but essential to the orator only when he ceases to be himself and becomes in fact, if not in name, an actor. The true orator impresses by what he sends out to his listeners from his own soul, he speaks the living truth as he feels it, whereas the actor expresses what he sees through the power of fancy. The actor is not himself, the orator is. This is the one great distinction separating the arts of oratory and acting.

HOW TO STUDY A CHARACTER

To conceive a character properly it must be carefully studied so that the motive of the character may be discovered, its predominating trait or traits observed, and a consistent and harmonious characterization built.

The Character of Romeo

Let us examine the character of Romeo, in Shakespeare's "Romeo and Juliet," and see if we can discover what sort of a being the author intended to make him, and if the actor can know, from the text, how to characterize the part.

After a careful perusal of the play, I should say that sorrow was the keynote to the character of Romeo, despite the fact that he is generally looked upon as an impetuous lover. He feels that he is foreordained to an untimely death; that he is continually thwarted in his desires by a power against which he is incapable of contending, and that he can escape it only by ending his life. What grounds have I for reaching this conclusion? The following excerpts from the play:

Montague. — Many a morning hath he there been
seen,

With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs.
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.
Black and portentous must this humor prove,
Unless good counsel may the cause remove.

— *Act I. Scene I.*

Benvolio. This wind you talk of blows us from our
selves;

Supper is done, and we shall come too late.

Romeo. I fear too early; for my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels; and expire the term
Of a despised life, clos'd in my breast,
By some vile forfeit of untimely death:
But He, that hath the steerage of my course,
Direct my sail!

— *Act I. Scene IV.*

Romeo. O, I am fortune's fool!

— *Act III. Scene I.*

Friar Laurence. Romeo, come forth; come forth, thou fearful man:

Affliction is enamor'd of thy parts,
And thou art wedded to calamity.

— *Act III. Scene III.*

Romeo. Is it even so? Then I defy you, stars!

— *Act V. Scene I.*

Romeo.

O! here

Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. —

— *Act V. Scene III.*

Romeo shows the distracted state of his mind on his first appearance, in describing love as a contradiction, applying to it, "Oh, heavy lightness! serious vanity!" and many like antitheses, indicating that he is *love-sick* and not *in love*, that the emotion consuming him is generated within himself and not in the object that he imagines inspires it, that what he thinks is love for Rosaline is nothing but the reflection of his own hunger for the affection with which he meets, in the love of Juliet. Thus we see that he is of a fanciful, moody nature, prone to believe that the stars in their flight have so crossed as forever to blight

his life, and this it is that gives us the key to his character.

Romeo is full of manly tenderness and valor, weak only in his inability to direct the current of his affections, and this weakness causes him to imagine that he is thwarted in his desires by a power against which he is incapable of successfully contending, and that he can escape it only by ending his life (which thought is voiced in the words "Then I defy you, stars!") and straightway he buys the poison, returns to Mantua, seeks the tomb of the Capulets, and defies his fate.

In the short period between his meeting with Juliet and the death of Mercutio, Romeo is light-hearted and hopeful in his new-found happiness, particularly in the scene with Friar Laurence, where he greets the holy father with a cheery "good morrow" and tells him of the events of the preceding night and his hopeful plans of the future. This state of joy can last but a short time, however, as it is soon overcast by Mercutio being killed by Tybalt, and the latter by the avenging hand of Romeo, whose troubles now come thick and fast, horror accumulating upon horror, until

the end comes with his death by the supposed corpse of his Juliet.

“For never was a story of more woe
Than this of Juliet and her Romeo.”

The Character of Hamlet

Hamlet is generally looked upon as the “melancholy” Dane, little thought being given to the fact that Shakespeare created him a noble, religious, brave, and spiritual being, possessed of a retiring, philosophical disposition, fully aware of the greatness of the responsibility laid upon him of avenging his father’s murder, fearful of his own power but willing to undertake the awful task that duty placed upon him, and to perform it to the best of his ability. He was an obedient son, a true lover, and a faithful friend. He was not mad but assumed madness, the better to carry out his plan of vengeance. Why do I assign nobility to his character?

Ophelia. O, what a noble mind is here o’erthrown!
The courtier’s, scholar’s, soldier’s, eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion and the mould of form.

— *Act III. Scene I.*

His religious nature I find indicated in his hesitating to take the life of his uncle even though commanded to do so by the spirit of his father; and, although the one he is urged to kill is a foul murderer, and beyond the reach of lawful punishment, on account of his being at the head of the State, he hesitates to murder because of his hatred of sin and fear of damnation. He even doubts the genuineness of the ghostly visitor, on account of the high esteem in which he held his father, and his inability to believe that he would counsel him to commit so great a crime as to kill; as,

The spirit that I have seen
May be the devil; and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me.

— *Act II. Scene II.*

He therefore requires more proof than the mere word of the ghost, of his uncle's guilt; as,

I'll have grounds
More relative than this; the play's the thing
Wherein I'll catch the conscience of the king.

— *Act II. Scene II.*

His bravery is attested by his willingness to accompany the ghost to a removed part of the castle, even though his friends warn him that the spirit may be tempting him into danger; by his crossing swords with Laertes; and by his manliness in facing death after knowing he has been pierced by the envenomed point.

The spiritual and the philosophical traits of his character are displayed in such passages as the following:

Hamlet. It will not speak; then I will follow it.

Horatio. Do not, my lord.

Hamlet. Why, what should be the fear?

I do not set my life at a pin's fee;

And for my soul, what can it do to that,

Being a thing immortal as itself?

— *Act I. Scene V.*

Hamlet. To be, or not to be, — that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die, — to sleep, —
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, — 'tis a consummation
Devoutly to be wished. To die, — to sleep, —

To sleep! perchance to dream! ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of dispriz'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action.

— *Act III. Scene I.*

That he is aware of the greatness of the responsibility the ghostly revelation has placed upon him, is shown when he says:

The time is out of joint; — O cursed spite,
That ever I was born to set it right!

— *Act I. Scene V.*

His obedience is shown in the following:

Queen. Let not thy mother lose her prayers, Hamlet:
I pray thee, stay with us; go not to Wittenberg.

Hamlet. I shall in all my best obey you, madam.

— *Act I. Scene II.*

His dutiful love is here displayed:

Hamlet. Soft! now to my mother.
O heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom;
Let me be cruel, not unnatural.
I will speak daggers to her, but use none;
My tongue and soul in this be hypocrites:
How in my words soever she be shent,*
To give them seals never, my soul, consent!

— *Act III. Scene IV.*

Hamlet was not insane. Why?

In the scene where Ophelia describes Hamlet as coming into her closet in a wild and disheveled state, I find no indication of madness, but rather

*Put to the blush.

a revelation of the great anguish he suffered when satisfied that the object of his affections was in league with his enemies. These lines tell the story:

Ophelia. He took me by the wrist and held me hard;
Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so;
At last a little shaking of my arm,
And thrice his head thus waving up and down,
He rais'd a sigh so piteous and profound
As it did seem to shatter all his bulk
And end his being: that done he lets me go;
And, with his head over his shoulder turn'd,
He seem'd to find his way without his eyes;
For out o' doors he went without their help,
And, to the last, bended their light on me.

— *Act II. Scene I.*

Hamlet's bandying of Polonius shows that he knows that he is being spied upon, and indicates his purpose to befuddle his watchers by feigning mental unsoundness:

Polonius. Do you know me, my lord?

Hamlet. Excellent well; you are a fishmonger.

Polonius. Not I, my lord.

Hamlet. Then I wish you were so honest a man.

Polonius. Honest, my lord!

Hamlet. Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

— *Act II. Scene II.*

This interview with Polonius prepares Hamlet for the one that is to follow immediately with Rosencrantz and Guildenstern, puts him on his guard, and enables him to see through their design:

Hamlet. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, deal justly with me: come, come; nay speak.

Guildenstern. What should we say, my lord?

Hamlet. That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better prosperer could charge you withal, be even and direct with me, whether you were sent for, or no?

Rosencrantz. (Aside to Guildenstern) What say you?

Hamlet. (Aside) Nay, then I have an eye to you. — If you love me, hold not off.

Guildenstern. My lord, we were sent for.

— *Act II. Scene II.*

The King, after listening to the conversation between Hamlet and Ophelia, and watching Hamlet's actions from behind the arras, says:

Love, his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood,
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down; he shall with speed to England,
For the demand of our neglected tribute.

— *Act III. Scene II.*

After the interview with the ghost, Hamlet tells Horatio and Marcellus that he intends to act a part:

Horatio. O day and night, but this is wondrous strange!

Hamlet. And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.
But come;
Here, as before, never, so help you mercy,
How strange or odd so'er I bear myself, —
As I perchance hereafter shall think meet
To put an antic disposition on, —
That you, at such times seeing me, never shall,

With arms encumber'd thus, or this head-shake,
Or by pronouncing of some doubtful phrase,
As "Well, well, we know," or "We could, an if we would,"
Or "If we list to speak," or "There be, an if there might,"
Or such ambiguous giving-out, to note
That you know aught of me: this not to do,
So grace and mercy at your most need help you,
Swear.

— *Act I. Scene V.*

At the close of the stormy interview with his mother he says to her:

Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks;
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within,
Infects unseen.

— *Act III. Scene IV.*

Thus Shakespeare, the creator of Hamlet, tells me, through many mediums, that he intended to depict him as feigning madness; a noble, religious, brave, and spiritual being; an obedient son, a true lover, and a faithful friend.

"Good night, sweet prince,
And flights of angels sing thee to thy rest!"

THE TONE OF THE VOICE

THE TONE OF THE VOICE

VOCAL tone is that color placed in the voice to make it reflect in sound what the speaker is supposed to feel. It is mentality alone, after the technique of the voice has been mastered, which gives the power to express emotions in tones. The speaker must think the emotion in order to put such color into the words as will express the idea. When speaking a glorious passage such as the following extract from Coleridge's "Morning Hymn to Mount Blanc," the whole scene must be mirrored upon the mind before the tones describing it can enter the voice. Form the picture, and if the vocal mechanism is properly trained, it will obey the dictates of the mind, and convey to the understanding of the listener all that the speaker, by the power of his imagination, spiritually beholds.

Once more, hoar mount! with thy sky-pointing peak,
Oft from whose feet the avalanche, unheard,
Shoots downward, glittering through the pure serene,

Into the depths of clouds that veil thy breast, —
Thou, too, again, stupendous mountain! thou,
That, as I raise my head, awhile bowed low
In adoration, upward from thy base
Slow-traveling with dim eyes suffused with tears,
Solemnly seemest, like a vapory cloud,
To rise before me — rise, oh, ever rise,
Rise, like a cloud of incense, from the earth!
Thou kingly spirit throned among the hills,
Thou dread ambassador from earth to heaven,
Great Hierarch! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.

It is necessary to remember that the voice should not always convey the emotion which the word stands for, but rather the idea that is back of the word. Speaking the word "love" does not necessitate putting love into the voice, because it can be used in the way of irony; as, "This, you call love!" but the meaning the words are intended to convey must be expressed — the speaker must look through the words into the idea, and convey the idea to the mind of the listener by means of the distinctive coloring he gives the voice. Master the technique, lay hold of the thought, see the picture, and the expression will come.

EXERCISES IN VOICE COLORING

In the first exercise, an extract from Jerome K. Jerome's pathetic one-act play entitled "Fennel," the student will find splendid opportunity for vocal expression, as love, hate, joy, despair, sorrow, agony, and other emotions are strongly depicted by the author.

See the following picture before attempting to speak the lines: A street, at night, in the quaint old city of Cremona; a young man passing along who is attracted by the sounds of a violin issuing through the open lattice. You must know that the music is produced by the skill of a little hunchback, — who is the rival of the young man walking the street, — for the hand of a young girl with whom both are in love, and it is the hunchback's rival who describes the scene to this young girl, and tells her of its effect upon him.

The lattice was open, and the wondrous melody came floating out upon the still night air. I knew it was he that was playing, and I hated him, and I tried not to stay and listen, but the magic of the music held me spellbound and I could not stir. And the throbbing

notes passed by me into the darkness like the quivering of unseen wings, and they stretched their pinions under me and raised me up, till it seemed as though the little world had sunk away beneath my feet; and the rushing song was bearing me up to the gates of heaven. And then the music broke with a bitter cry, as though some heart had burst, and the trembling chords were heavy with tears — now pitiful and low like the quiet sobbing of a little child, and now terrible and stern like the deep moaning of a strong man in his agony, and then it rose once more up through the starlit temple of the night, cleaving the silence with a note so sweet, so pure, so full, so glorious with triumph over conquered pain that I felt as if my very soul were beating to escape against its prison bars, and knowing hardly what I did, I threw myself upon the ground and clung to it, and cried — I could not help it — till the playing ceased and the vibrating harmony had been gathered up into the great bosom of the darkness, and had died away.

Tranquillity

Clear, placid Leman! thy contrasted lake,
With the wide world I dwelt in, is a thing
Which warns me, with its stillness, to forsake
Earth's troubled waters for a purer spring.
This quiet sail is as a noiseless wing

To waft me from distraction; once I loved
Torn ocean's roar, but thy soft murmuring
Sounds sweet as if a Sister's voice reproved,
That I with stern delights should e'er have been so moved.

It is the hush of night, and all between
Thy margin and the mountains, dusk, yet clear,
Mellow'd and mingling, yet distinctly seen,
Save darken'd Jura, whose cap heights appear
Precipitously steep; and drawing near,
There breathes a living fragrance from the shore,
Of flowers yet fresh with childhood; on the ear
Drops the light drip of the suspended oar,
Or chirps the grasshopper one good-night carol more;

He is an evening reveller, who makes
His life an infancy, and sings his fill;
At intervals, some bird from out the brakes
Starts into voice a moment, then is still.
There seems a floating whisper on the hill,
But that is fancy; for the starlight dew
All silently their tears of love instill,
Weeping themselves away, till they infuse
Deep into Nature's breast the spirit of her hues.

Ye stars! which are the poetry of heaven,
If in your bright leaves we would read the fate
Of men and empires, — 'tis to be forgiven,
That in our aspirations to be great,

Our destinies o'erleap their mortal state,
And claim a kindred with you; for ye are
A beauty and a mystery, and create
In us such love and reverence from afar,
That fortune, fame, power, life, have named themselves a
star.

All heaven and earth are still — though not in sleep,
But breathless, as we grow when feeling most;
And silent, as we stand in thoughts too deep; —
All heaven and earth are still: From the high host
Of stars, to the lull'd lake and mountain-coast,
All is concenter'd in a life intense,
Where not a beam, nor air, nor leaf is lost,
But hath a part of being, and a sense
Of that which is of all Creator and defense.

Then stirs the feeling infinite, so felt
In solitude, where we are least alone;
A truth, which through our being then doth melt
And purifies from self: it is a tone,
The soul and source of music, which makes known
Eternal harmony, and sheds a charm,
Like to the fabled Cytherea's zone,
Binding all things with beauty; — 'twould disarm
The spectre Death, had he substantial power to harm.

— *Byron.*

Fancy and Humor**MERCUTIO'S QUEEN MAB SPEECH.**

(This exercise should be practiced so as to produce that playful, laughing style, so necessary to its successful rendition. This selection is full of fancy and humor. Laughter should be frequently introduced; especially at the first, before the word "O!", after "straight on," at end of phrase "Tickling a parson's nose", and at the conclusion.)

O! then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spinners' legs,
The cover of the wings of grasshoppers,
The traces of the smallest spider's web,
The collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her wagoner a small gray-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid;
Her chariot is an empty hazel-nut
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on court'sies straight;
O'er doctors' fingers, who straight dream on fees;

O'er ladies' lips, who straight on kisses dream.
Sometime she gallops o'er a lawyer's nose,
And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then dreams he of another benefice.
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five-fathom deep; and then anon
Drums in his ear, at which he starts and wakes,
And, being thus frightened, swears a prayer or two,
And sleeps again. This is that very Mab —
— *Shakespeare.*

Persuasion

PORTIA'S SPEECH ON MERCY

The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice bless'd;
It blesseth him that gives, and him that takes:
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
- But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;

And earthly power doth then show likest God's,
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this, —
That in the course of justice, none of us
Should see salvation: we do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy.

— *Shakespeare.*

Stirring Appeal

HENRY V TO HIS SOLDIERS

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favor'd rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English,
Whose blood is fet from fathers of war-proof!

Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument:
Dishonor not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The metal of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry "God for Harry, England, and St. George!"

— *Shakespeare.*

Fear, Horror, and Terror

POTION SCENE—ROMEO AND JULIET

Farewell! — God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:
I'll call them back again to comfort me. —
Nurse! — What should she do here?
My dismal scene I needs must act alone. —
Come, phial. —
What if this mixture do not work at all?
Shall I be married, then, tomorrow morning? —

No, no; — this shall forbid it: — lie thou there. —
What if it be a poison, which the friar
Subtly hath minister'd, to have me dead,
Lest in this marriage he should be dishonor'd,
Because he married me before to Romeo?
I fear, it is; and yet, methinks, it should not,
For he hath still been tried a holy man:
I will not entertain so bad a thought. —
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes!
Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place, —
As in a vault, an ancient receptacle,
Where, for these many hundred years, the bones
Of all my buried ancestors are pack'd;
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud; where, as they say,
At some hours in the night spirits resort; —
Alack, alack! is it not like, that I,
So early waking, — what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad; —
O! if I wake, shall I not be distraught,
Environed with all these hideous fears,

And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains!
O, look! methinks, I see my cousin's ghost
Seeking out Romeo. Stay, Tybalt, stay! —
Romeo, I come! this do I drink to thee.

— *Shakespeare.*

Imagination

DRIFTING

My soul today
Is far away,
Sailing the Vesuvian bay;
My winged boat,
A bird afloat,
Swims round the purple peaks remote: —

Round purple peaks
It sails, and seeks
Blue inlets and their crystal creeks,
Where high rocks throw,
Through deeps below,
A duplicated golden glow.

Far, vague, and dim,
The mountains swim;
While on Vesuvius' misty brim,
With outstretched hands
The gray smoke stands
O'erlooking the volcanic lands.

Here Ischia smiles
O'er liquid miles;
And yonder, bluest of the isles,
Calm Capri waits,
Her sapphire gates
Beguiling to her bright estates.

I heed not, if
My rippling skiff
Float swift or slow from cliff to cliff;
With dreamful eyes
My spirit lies
Under the walls of Paradise.

Under the walls
Where swells and falls
The Bay's deep breast at intervals
At peace I lie,
Blown softly by,
A cloud upon this liquid sky.

The day so mild,
Is Heaven's own child,
With earth and ocean reconciled; —
The airs I feel
Around me steal
Are murmuring to the murmuring keel.

Over the rail
My hand I trail

Within the shadow of the sail;
A joy intense,
The cooling sense
Glides down my drowsy indolence.

With dreamful eyes
My spirit lies
Where summer sings and never dies, —
O'erveiled with vines,
She glows and shines
Among her future oil and wines.

Her children, hid
The cliffs amid,
Are gambolling with the gambolling kid;
Or down the walls,
With tipsy calls,
Laugh on the rocks like waterfalls.

The fisher's child,
With tresses wild,
Unto the smooth, bright sand beguiled,
With glowing lips
Sings as she skips,
Or gazes at the far-off ships.

Yon deep bark goes
Where traffic blows,
From land of sun to lands of snows; —

This happier one,
Its course is run
From lands of snow to land of sun.

O happy ship,
To rise and dip,
With the blue crystal at your lip!
O happy crew,
My heart with you
Sails, and sails, and sings anew!

No more, no more
The worldly shore
Upbraids me with its loud uproar!
With dreamful eyes
My spirit lies
Under the walls of Paradise.

— *T. Buchanan Read.*

Bell Tones

EXTRACT FROM *THE BELLS*

Hear the sledges with the bells —
Silver bells —
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight —

Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells.

Hear the mellow wedding bells —
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight!
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
O, from out the sounding cells
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells —
To the rhyming and the chiming of the bells.

— *Poe.*

EXTRACT FROM *THE CREEDS OF THE BELLS*

How sweet the chime of the Sabbath bells!
Each one its creed in music tells,
In tones that float upon the air,
As soft as song, as pure as prayer;
And I will put in simple rhyme
The language of the golden chime;
My happy heart with rapture swells
Responsive to the bells, sweet bells.

“In deeds of love excel! excel!”
Chimed out from ivied towers a bell;
“This is the church not built on sands,
Emblem of one not built with hands;
Its forms and sacred rites revere,
Come worship here! come worship here!
In rituals and faith excel!”
Chimed out the Episcopalian bell.

“Oh heed the ancient landmarks well!”
In solemn tones exclaimed a bell;
“No progress made by mortal man
Can change the just eternal plan:
With God there can be nothing new;
Ignore the false, embrace the true,
While all is well! is well! is well!”
Pealed out the good old Dutch church bell.

“Ye purifying waters swell!”
In mellow tones rang out a bell;
“Though faith alone in Christ can save,
Man must be plunged beneath the wave
To show the world unfaltering faith
In what the Sacred Scriptures saith:
Oh, swell, ye rising waters, swell!”
Pealed out the clear toned Baptist bell.

“Not faith alone, but works as well,
Must test the soul!” said a soft bell;
“Come here and cast aside your load,
And work your way along the road,
With faith in God, and faith in man,
And hope in Christ, where hope began;
Do well! do well! do well! do well!”
Rang out the Unitarian bell.

— *George W. Bungay.*

GESTURE

GESTURE

GESTICULATION is visible speech, and it is a wonderful ally in strengthening the force of the spoken word. It makes plain to the understanding, through the sight, what the voice accomplishes through the ear, and expresses, at times, what the voice is incapable of conveying.

Voice and action should work in conjunction, assisting and emphasizing each other, and should correspond in time, force, and direction.

The object of gesture is to emphasize speech, and it should only be employed to assist or enforce the spoken word, which it should always accompany. Its province is to act as a reinforcement to the voice, and in every respect must it be similar to the utterance. By gesture you show what by voice you tell.

Gesture should possess, in the first place, purpose. Meaningless gestures, no matter how graceful and pretty, should never be used. They must possess force, because they are used for emphasis,

and they must be germane to the subject by showing a close relationship to the words. Gestures should possess life, they must not be motionless; they should clearly show the meaning, and picture instantly the action of the mind. Avoid vagueness, and make all action positive.

Gesture should not be too frequently introduced. Never employ action unless it strengthens speech, is a safe rule to follow.

One of the most difficult things to acquire is repose, and we must remember that in repose there is dignity.

The speaker should not be constantly "sawing the air" with his arms and hands, for instead of covering his nervousness as he imagines, it only lays it bare. Use gesture sparingly, and when it is brought into play, it can be used with telling effect. Gesticulation is like emphasis, and if the speaker uses action too frequently, it is the same as emphasizing unimportant as well as important words; there will be no light and shade.

When I speak of force being necessary to action, I mean intensity and not violence. Boisterous gestures are not required any more than boisterous tones of the voice, for earnestness, and the

strong passions, are better expressed by intensity than by mere violence either of action or voice.

Gesture should accompany speech, and not precede or follow. The stroke of the gesture and that of the voice should be simultaneous, otherwise the forces are divided, the speech marred, and the strength of the movement wasted. The action may commence long before the word requiring the gesture (just as many words are used besides the emphatic ones), but, when this word is spoken, the stroke of the gesture must be seen at the exact moment that the stroke of the voice is heard.

Gesture consists not only of attitudes of the body and movements of the arms and hands, but also the motions of the countenance adapting themselves to the language. It affects the minds and the passions of the listeners quicker and in a more powerful manner than words, and leaves a far more lasting impression, as it addresses the understanding by means of the eye and stamps the mental picture clearly and lastingly upon the brain in an instant, whereas the voice requires many words to accomplish the same result. Gesture is, in reality, thought in action. Feeling is

often too intense for speech, and can only express itself in the burning eye, quivering lip, and panting frame,

Gestures should be divided into two classes; viz., Active and Descriptive.

ACTIVE GESTURES

Active gestures are expressive of, or pertain to, the action of the mind, and are the gestures of passion or of sentiment. They are employed in expressing feeling of every kind.

Gestures of Passion

These gestures are expressive of feeling so intense as to sway the mind to such an extent as to drive reason from its throne, which, for the time being, is usurped by the tyrant passion.

Gestures of Sentiment

These gestures express emotions that are governed more by feeling than by reason, and yet are affected by emotions of the affections which are capable of control by the intellect, and in that respect differ from gestures of passion. They are expressive of noble, tender, or artistic feelings.

Active gestures are all those used in expressing love, pride, jealousy, avarice, terror, hatred, fear, anger, joy, grief, or any feeling which the mind is incapable of controlling, as in all passions of intensity, whether pleasing or horrible in nature, and all emotional expressions that in any manner relate to feelings engendered by sentiment.

DESCRIPTIVE GESTURES

All gestures are descriptive that are used to explain an object, its action, formation, direction, position, or manner, or where a scene is depicted or referred to. In fact any gesture which illustrates or explains may be termed a descriptive gesture.

A STUDY OF LONGFELLOW

A STUDY OF LONGFELLOW

EDWIN G. LAWRENCE

A lecture delivered in New York, under the auspices of the Department of Education of the City of New York, in 1906.

THERE is much diversity of opinion concerning the degree of greatness belonging to Longfellow as a poet, but all agree as to the beauty, purity, and sweetness of his songs. If his flights are not of the soaring kind that pierce the clouds, they never descend to the depths of darkness. He wrote nothing that could by any possible means injure his fellowman, but, on the contrary, imbued his words with the spirit that cheers, strengthens, and uplifts. We can go to him as to a friend with whom it is a delight to commune, and we will leave him feeling refreshed, encouraged, and improved. As a man, he was the personification of nobility; and as a poet, he is the most beloved singer of the English tongue. In both these capacities let us consider him.

Henry Wadsworth Longfellow was born in Portland, Maine, February 27, 1807, and died in Cambridge, Mass, March 24, 1882.

He was of pure New England ancestry, tracing his descent through his mother, Zilpah Wadsworth, in an unbroken line back to John Alden and Priscilla Mullins of the original Plymouth colony.

In boyhood he was kind, refined, and trustworthy, showing a strong love for the quietly beautiful in nature, humanity, and literature. He had no liking for evil in any form and escaped, apparently without an effort, the many perils that beset a youth. He lacked passionate intensity, being only in sympathy with what was beautifully emotional, preserving, at the same time, its purity and goodness. His literary growth was gradual, but firm; rising by successive steps from his early verses to the sweetly beautiful "Evangeline," and such gracefully metrical compositions as "The Bridge," and "The Day is Done," and the patriotic poem, "The Building of the Ship."

Longfellow possessed a perfectly balanced nature. He was cheered by praise, but not appalled by criticism. He did not repel, but attracted, and

held his friends to the last. He possessed a sane and temperate judgment, and was always steadfast, treading the path that did not deviate, but led onward like the light. The purity of his nature is reflected in his verses, and we see clearly the man when we commune with the children of his brain. He wrote from the heart, and, as it was free from the sins of the world, his productions reflected its purity. He knew not the passions of the flesh, nor the intensity of rebellious natures, for his was one of purity and sweetness that communed only with its like. He heard the voices of angels melodiously singing, saw pure, ennobling visions, and was visited by calm and holy spirits who sat by his side, took his hand in theirs, and led his thoughts upward and onward. Longfellow had nothing in common with those of carnal, passionate natures, for his was of the mind and not the body, one "less of earth than heaven." He never, like the gifted Byron, became intoxicated by passionate yearnings and poured them into verse. All such feelings were entirely foreign to him, and therefore we find no traces of them in his productions. *Evangeline*, *Priscilla*, *Minnehaha* are his children, and all show unmistakably

the purity of their source. His poems possess the passive, delicately tinted colors of the tranquil mind, and are not the volcanic eruptions of the restless soul tormented by endless longings for fleeting pleasures. His nature was affectionate, and he gave bountifully from his store of sweetness which returned to him tenfold to enrich his own soul. Observe the clearly defined picture in the following poem, moving along like a panorama, which shows how he gained strength by forgetting his own sorrows and thinking of those of others:

THE BRIDGE

I stood on the bridge at midnight,
As the clocks were striking the hour,
And the moon rose o'er the city,
Behind the dark church-tower.

I saw her bright reflection
In the waters under me,
Like a golden goblet falling
And sinking into the sea.

And far in the hazy distance
Of that lovely night in June,
The blaze of the flaming furnace
Gleamed redder than the moon.

Among the long, black rafters
The wavering shadows lay,
And the current that came from the ocean
Seemed to lift and bear them away;

As, sweeping and eddying through them,
Rose the belated tide,
And, streaming into the moonlight,
The seaweed floated wide.

And like those waters rushing
Among the wooden piers,
A flood of thoughts came o'er me
That filled my eyes with tears.

How often, O how often,
In the days that had gone by,
I had stood on that bridge at midnight
And gazed on that wave and sky!

How often, O how often,
I had wished that the ebbing tide
Would bear me away on its bosom
O'er the ocean wild and wide!

For my heart was hot and restless,
And my life was full of care,
And the burden laid upon me
Seemed greater than I could bear.

But now it has fallen from me,
It is buried in the sea;
And only the sorrow of others
Throws its shadow over me.

Yet whenever I cross the river
On its bridge with wooden piers,
Like the odor of brine from the ocean
Comes the thought of other years.

And I think how many thousands
Of care-encumbered men,
Each bearing his burden of sorrow,
Have crossed the bridge since then.

I see the long procession
Still passing to and fro,
The young heart hot and restless,
And the old subdued and slow!

And forever and forever,
As long as the river flows,
As long as the heart has passions,
As long as life has woes;

The moon and its broken reflection
And its shadows shall appear,
As the symbol of love in heaven,
And its wavering image here.

Longfellow's reputation as a poet will rest mainly upon the lyrics, such as "The Day is Done," "The Bridge," and "The Rainy Day," and his three masterpieces, "Evangeline," "The Courtship of Miles Standish," and "The Song of Hiawatha," the latter group forming the arch, as it were, of his literary reputation, but this arch is of flowers, not granite. There is nothing massive about Longfellow's poetry, and it reminds us, not of the stone of the stately pile, but of the vine which clings tenderly to it. Note the imagery of this charming lyric:

THE DAY IS DONE

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist:

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles the rain.

Come, read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

Not from the grand old masters,
Not from the bards sublime,
Whose distant footsteps echo
Through the corridors of Time.

For, like strains of martial music,
Their mighty thoughts suggest
Life's endless toil and endeavor;
And tonight I long for rest.

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

Who, through long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music,
And the cares, that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

Longfellow's descriptive powers were great, and vividly are drawn the many scenes and characters he pictures. We have only to call to memory his description of Evangeline going forth with "God's benediction upon her," the Notary Public, "bent like a laboring oar that toils in the surf of the ocean. Bent, but not broken, by age," to perceive that the power of imagery was his to a decided degree.

Gaze upon the scene he deftly paints with few words when he pictures the peaceful Acadian village with its "vast meadows stretching to the eastward," its houses "strongly built," "with frames of oak and of hemlock," with their "thatched roofs" and "dormer windows." He causes us to feel the presence of the parish priest with the children gathered about him, and to hear the merry

voices of the little ones; to see the laborers coming home from their toil, the glorious sun sinking to rest, and the general peacefulness of the whole evening scene. Then comes a transformation, in depicting which he is equally vivid. The British ships riding at anchor, the landing of the foreign troops, the assembling of the Acadian farmers in the little church, the herding of men, women, and children on the beach, transportation to the enemy's ships, and banishment from their homes. Can you not plainly see the shifting scenes as you read the lines of the poem? Yes, for the poet's practiced, sensitive hand, with panoramic perfection, brings to your eyes the images of his brain. In order to do this, he must have seen all that he describes, for what you behold is only the reflex of his mental sight thrown upon your soul. Some claim that Longfellow's poetry is deficient in feeling, but the instances I have quoted, wherein the poet must have felt mentally, clearly refute their assertion. In physical expression it may be lacking, but in spiritual it is certainly sublime. Feeling is strongly expressed in "The Rainy Day," the emotions of sadness, moodiness, and hope being depicted.

THE RAINY DAY

The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.

Be still, sad heart! and cease repining;
Behind the clouds is the sun still shining;
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.

Gaze upon another chapter of his beautiful word pictures. Follow the fair Evangeline through her wanderings in search of her lover — how sadly sweet, yet vividly, are the many details depicted! The passage of Gabriel's boat down the river, while the maiden slumbered upon the shore; her search for him over mountain and plain, as though following a phantom, and last their final earthly meeting

in the almshouse at Philadelphia. All this is told in such feeling and simple language as to make the recital strong in its simplicity, carrying the story to the heart of the reader or listener, and engraving its many pictures upon the tablets of the mind.

To the disappointed and grief-stricken, Longfellow offers strength and consolation in his admirable poem, "The Goblet of Life," which overflows with kindness and wisdom.

THE GOBLET OF LIFE

Filled is Life's goblet to the brim;
And though my eyes with tears are dim,
I see its sparkling bubbles swim,
And chant a melancholy hymn
With solemn voice and slow.

No purple flowers, — no garlands green,
Conceal the goblet's shade or sheen,
Nor maddening draughts of Hippocrene,
Like gleams of sunshine, flash between
Thick leaves of mistletoe.

This goblet, wrought with curious art,
Is filled with waters, that upstart,
When the deep fountains of the heart,

By strong convulsions rent apart,
Are running all to waste.

And as it mantling passes round,
With fennel is it wreathed and crowned,
Whose seed and foliage sun-imbrowned
Are in its waters steeped and drowned,
And give a bitter taste.

Above the lowly plants it towers,
The fennel, with its yellow flowers,
And in an earlier age than ours
Was gifted with the wondrous powers,
Lost vision to restore.

It gave new strength, and fearless mood;
And gladiators, fierce and rude,
Mingled it in their daily food;
And he who battled and subdued,
A wreath of fennel wore.

Then in Life's goblet freely press
The leaves that give it bitterness,
Nor prize the colored waters less,
For in thy darkness and distress
New light and strength they give!

And he who has not learned to know
How false its sparkling bubbles show,

How bitter are the drops of woe
With which its brim may overflow,
He has not learned to live.

The prayer of Ajax was for light;
Through all that dark and desperate fight,
The blackness of that noonday night,
He asked but the return of sight,
To see his foeman's face.

Let our unceasing, earnest prayer
Be, too, for light, — for strength to bear
Our portion of the weight of care,
That crushes into dumb despair
One half the human race.

O suffering, sad humanity!
O ye afflicted ones, who lie
Steeped to the lips in misery,
Longing, and yet afraid to die,
Patient, though sorely tried!

I pledge you in this cup of grief,
Where floats the fennel's bitter leaf!
The Battle of our Life is brief,
The alarm, — the struggle, — the relief, —
Then sleep we side by side.

Life is represented as about completed, the gob-

let being filled to the brim, and through the tears of sorrow can be seen the vanities and longings which have merely bubbled on the surface of life to break and disappear, leaving nothing behind but a slight ripple on the heart caused by the sinking of a hope, or the bursting of a joy. Yet, with voice slow and solemn, the weary traveler, wending his way through life, is able to chant a hymn, melancholy though it may be.

The body, which Longfellow likens to the goblet, is inhabited by a spirit that feels caged, trapped, and fettered, and is conscious of its life's blood being poured out to no purpose, and the waters of its soul running to waste for lack of the presence of some kindred spirit that thirsts to drink of this water and lave in its soothing and comforting bosom. This life, as it passed along, was oppressed with sadness and bitterness, but possessing the wondrous power ascribed of old to the plant fennel, it caused our footsore traveler to see the wisdom of these visitations of sorrow, and gave him strength and courage instead of allowing his heart to turn to gall, and he being crushed by the wayside under the rock of despair.

This poem teaches us not to despond, but to

buckle on our armor and fearlessly fight the battle of life, as the gladiators of old combated for their existence. He who has not learned to suffer and be strong has not studied life's lesson fully, and if he departs this life without learning how to live, he cannot hope for the life everlasting.

In this poem Longfellow says that our prayer should be for light and strength — light to see, and strength to follow. Wisdom to see the light, and courage to follow its rays. Let this, he tells us, be our prayer, and strength, the strength that comes from divine source, will be ours. No matter how we may suffer, no matter what the affliction; even though we may be steeped to the lips in misery; even though longing to die, yet dreading the unknown future; be patient, and a crowning glory will be ours; our heads shall be circled with wreaths typical of bitterness in this life, but in the life to come, joy everlasting.

“And he who battled and subdued,
A wreath of fennel wore.”

This is the lesson I read in his “Goblet of Life.”

The expressive power of Longfellow's words is apparent through all his writings, and the distinc-

tive coloring he uses clearly conveys the thought. For instance:

“Where will-o’-the-wisps and glow-worms shine,
In bulrush and in brake;
Where waving mosses shroud the pine,
And the cedar grows, and the poisonous vine
Is spotted like the snake.”

Can you not see the twisted specimens of vegetation, marked like the snake, which, in their spiral formation, almost appear to move with the sinuous motion of the crawling creature? The words “poisonous,” “spotted,” and “snake” are the ones that cause the formation of the mental picture.

Listen to these majestic lines, and mark the picture they conjure up to the eyes of fancy:

“Not from the grand old masters,
Not from the bards sublime,
Whose distant footsteps echo
Through the corridors of time.”

Does not this carry the mind back to the medieval period when the knight, clad in armor, stalked through the avenues of his castle? Yes, and for

this reason the poetic simile is powerful, as the comparison of the stately poem and the heavily-clad knight is plainly seen, and the suggested picture is stronger than the stated one. We lose sight of the poetry of the bard and hear only the footsteps of the ancient warrior, echoing through the corridors, as he strides majestically along.

Is not this ghastly vivid?

“In ocean’s wide domains,
Half buried in the sands,
Lie skeletons in chains,
With shackled feet and hands.”

See you not the wide expanse of water, and, peering down, do you not behold embedded in the sands the moldering skeletons of slaves still bound by the links of iron? Could anything be more vivid? One can even see the roll of the waves, and hear the moan of the winds, reminding him of the groans of the unhappy mortals whose coffinless bones now lie “half buried in the sands.”

Here is another vivid portraiture:

“On him alone was the doom of pain,
From the morning of his birth;

On him alone the brand of Cain
Fell, like a flail on the garnered grain,
And struck him to the earth!"

Of a different order, but equally as vivid, is the following extract from the beautiful poem, "Sandalphon":

"And he gathers the prayers as he stands,
And they change into flowers in his hands,
Into garlands of purple and red;
And beneath the great arch of the portal,
Through the streets of the City Immortal
Is wafted the fragrance they shed."

Is not this sadly poetic?

"And the soul of the maiden, between the stars and the fire-flies,
Wandered alone, and she cried, 'O Gabriel! O my beloved!
Art thou so near unto me, and yet I cannot behold thee?
Art thou so near unto me, and yet thy voice does not reach me?
Ah! how often thy feet have trod this path to the prairie!
Ah! how often thine eyes have looked on the woodlands around me!
Ah! how often beneath this oak, returning from labor,
Thou hast lain down to rest, and to dream of me in thy slumbers!

When shall these eyes behold, these arms be folded about thee?’

Loud and sudden and near the note of the whippoorwill sounded

Like a flute in the woods; and anon, through the neighboring thickets,

Farther and farther away it floated and dropped into silence.

‘Patience!’ whispered the oaks from oracular caverns of darkness,

And, from the moon-lit meadow, a sigh responded, ‘Tomorrow.’”

Is not this a sweet picture?

“Once as I told in glee,
Tales of the stormy sea,
Soft eyes did gaze on me,
Burning, yet tender;
And as the white stars shine
On the dark Norway pine,
On that dark heart of mine
Fell their soft splendor.”

Longfellow’s similes are apt and expressive, as in the following:

“Soon she extinguished her lamp, for the mellow and radiant moonlight

Streamed through the windows, and lighted the room,
till the heart of the maiden
Swelled and obeyed its power, like the tremulous tides of
the ocean.

Ah! she was fair, exceedingly fair to behold, as she stood
with

Naked, snow-white feet on the gleaming floor of her
chamber!

Little she dreamed that below, among the trees of the
orchard,

Waited her lover and watched for the gleam of her lamp
and her shadow.

Yet were her thoughts of him, and at times a feeling of
sadness

Passed o'er her soul, as the sailing shade of clouds in the
moonlight

Flitted across the floor and darkened the room for a
moment.

And as she gazed from the window, she saw serenely the
moon pass

Forth from the folds of a cloud, and one star follow her
footsteps,

As out of Abraham's tent young Ishmael wandered with
Hagar!"

What a beautiful lesson of Christian fortitude
and forgiveness is taught in the fervent words
spoken by the servant of his Master when he en-
deavors to quell the rebellious anger of his flock,

which has broken out within the holy confines of the temple of God.

“What is this ye do, my children? what madness has seized you?

Forty years of my life have I labored among you, and taught you,

Not in word alone, but in deed, to love one another!

Is this the fruit of my toils, of my vigils and prayers and privations?

Have you so soon forgotten all lessons of love and forgiveness?

This is the house of the Prince of Peace, and would you profane it

Thus with violent deeds and hearts overflowing with hatred?

Lo! where the crucified Christ from his cross is gazing upon you!

See! in those sorrowful eyes what meekness and holy compassion!

Hark! how those lips still repeat the prayer, ‘O Father, forgive them!’

Let us repeat that prayer in the hour when the wicked assail us,

Let us repeat it now, and say, ‘O Father, forgive them!’”

The poet then speaks of woman's faith, as one who has tried and not found it wanting, and

depicts fondly the strength of her heart in the hour of affliction, and the self-sacrificing nature of her devotion:

“Calmly and sadly she waited until the procession approached her,
And she beheld the face of Gabriel pale with emotion.
Tears then filled her eyes, and, eagerly running to meet him,
Clasped she his hands, and laid her head on his shoulder and whispered, —
‘Gabriel! be of good cheer! for if we love one another, Nothing, in truth, can harm us, whatever mischances may happen!’
Smiling she spake these words; then suddenly paused, for her father
Saw she slowly advancing. Alas! how changed was his aspect!
Gone was the glow from his cheek, and the fire from his eye, and his footstep
Heavier seemed with the weight of the heavy heart in his bosom.
But with a smile and a sigh, she clasped his neck and embraced him,
Speaking words of endearment, where words of comfort availed not.”

How beautifully he here lays bare the self-sacrificing heart of pure womanhood. Clearly

does he show us how utterly forgetful of self is the maiden in the presence of the sorrows of others, and how sweetly she endeavors to cheer the heart of her lover and soothe the anguish of her parent. To one she held out the hope which is founded on faith, and to the other, who was unable to see beyond the clouds which then enveloped him, she gave words of love, which softened his sorrow. Here Longfellow presents woman in her noblest character, and no matter how frail and uncertain she may be at times, he pictures her as steadfast and loyal when man is beset by losses and well-nigh overwhelmed with crosses which he considers "Too heavy for mortals to bear," but which she so often takes upon her faithful shoulders and thus allows man, relieved of his burden, to rise from the depths of despair. How indispensable she is to man, our poet truthfully states in the following:

"As unto the bow the cord is,
So unto the man is woman,
Though she bends him, she obeys him,
Though she draws him, yet she follows,
Useless each without the other!"

Throughout his poems Longfellow paints woman in the purest and most delicate of colors, and never misses an opportunity to pay a tribute to the nobility of her sex.

Longfellow's poetry acts upon the imagination and, though his power of imagery is great, he never mystifies, nor leads the reader from the main thought, but by the clearness of his similes, and the expressive power of his words, compels us to see more by a suggestion than many poets make clear by elaboration. He appeals to the universal sensibilities of man, laying firm hands upon his affections, and creating in his bosom a responsive throb to the sympathy that goes from the poet's heart.

Thus did he feed, and in return was fed, by the richness and sweetness of his songs, which float on, as fond zephyrs blowing over a garden of many flowers, carrying their beautiful odors through the length and breadth of the world, through all climes and ages, and to all classes and conditions of men. His message travels as the soft and soothing winds of the balmy south, and not the tumultuous and blasting gales of the bleak and stormy north. His is a message of peace and fellowship

to mankind, which is surely benefited by its coming. He awakens our sympathies, soothes our feelings, directs our thoughts into ennobling channels, and speaks only on behalf of liberty, justice, and purity. His influence, which grows with time, is wholly for good, and his brother man has profited by the fact that the beautiful spirit of this almost perfect being, known on earth as Henry Wadsworth Longfellow, was permitted to dwell within the confines of a mortal sphere, and to sing its song of courage, devotion, and truth.

“Not of the howling dervishes of song,
Who craze the brain with their delirious dance,
Art thou, O sweet historian of the heart!
Therefore to thee the laurel-leaves belong,
To thee our love and our allegiance,
For thy allegiance to the poet’s art.”

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